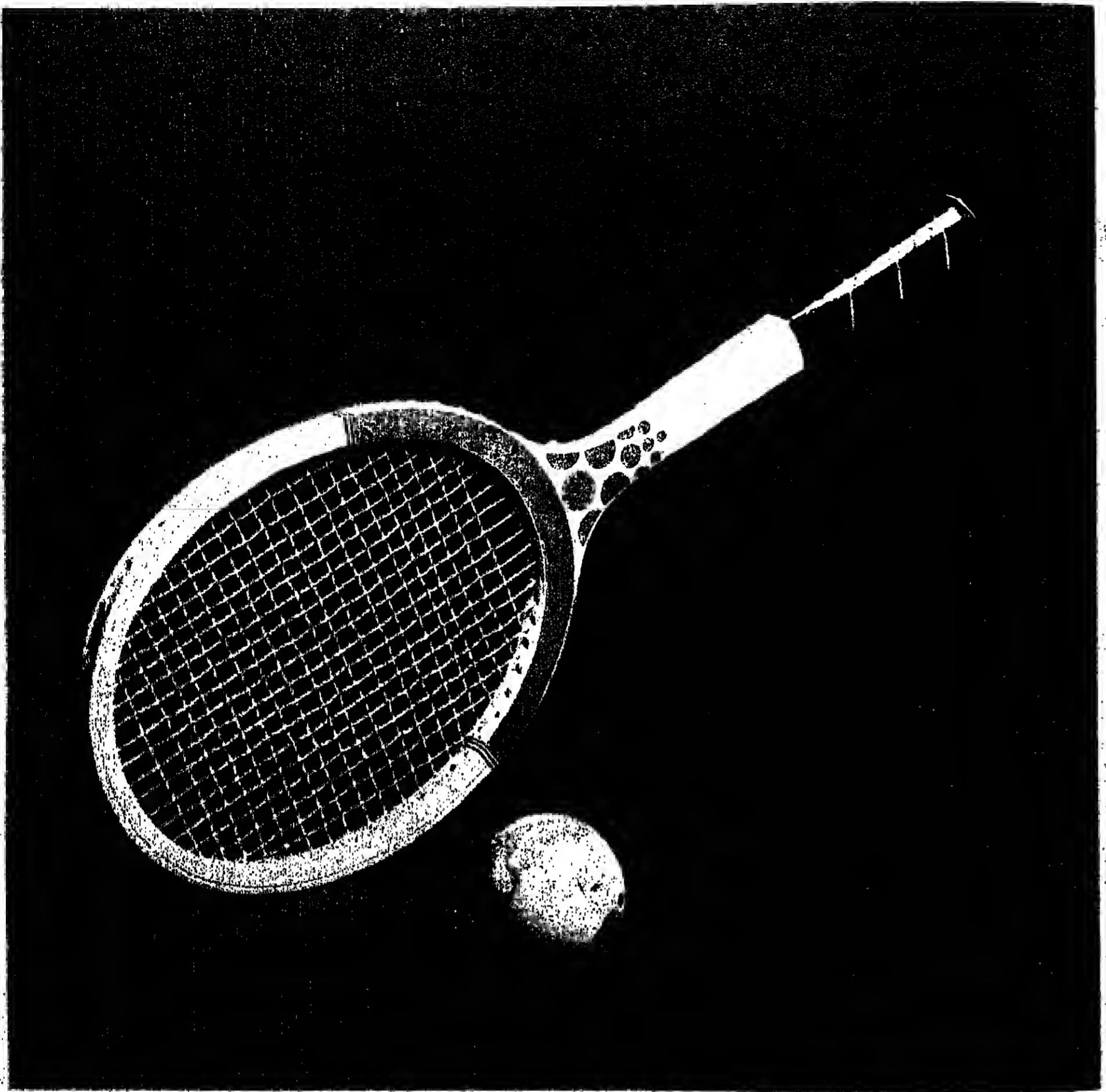


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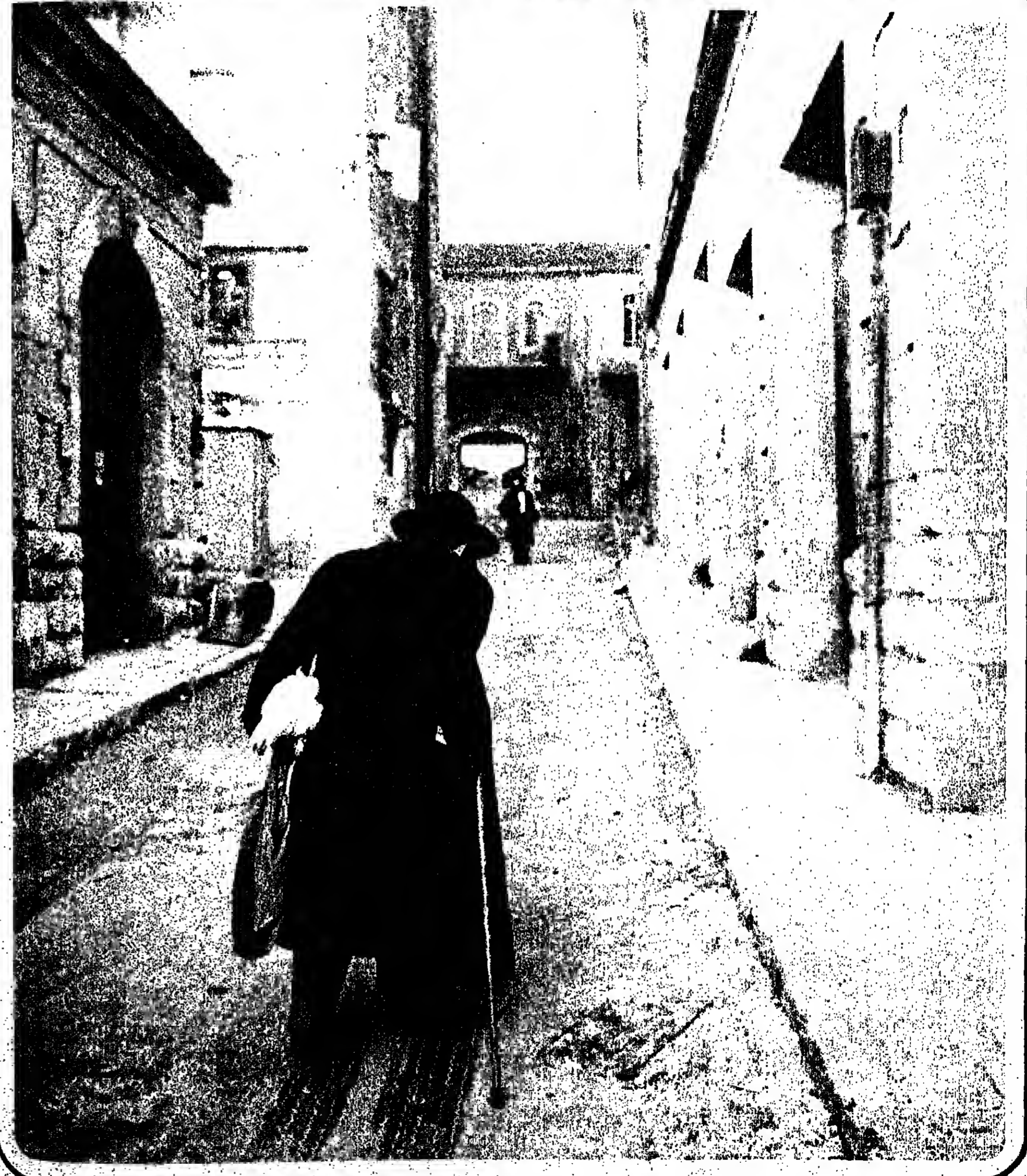
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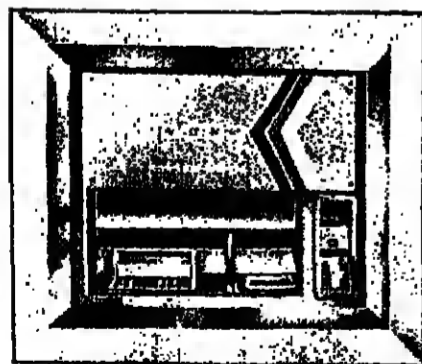
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In this issue

Page

Daniel Dishon considers King Hussein's options with regard to the Middle East peace negotiations. 4

Mark Segal interviews Labour Party Chairman Shimon Peres. 5

Zev Katz sees with his own eyes what is happening to Jews in the Soviet Union. 7

Barry Gross traces half a century of Black-Jewish relations in the U.S. 8

Isalah Karlinok's photographs of kapparot customs are explained by Moshe Kohn. 10

Page

Moses Cyrus Wollner meditates on faith. 12

The Book Section. Reviews include three books and a novel about Jewish emergence from the ghetto; a study of biblical battles; documents of the Holocaust; a survivor's story of the Kibinev pogrom written for the young; two books about writing by Tille Olsen; a selection of paperbacks. 13

The Art Pages. Meir Rosenn and Gil Goldfine see new exhibitions at the Israel and Tel Aviv Museums. 16

Page

Martha Meisels goes to the fair in Disangoff. 18

The Weekend Dry Bones. 19

In the Pullout Poster:
 Dance by Dora Bowden (D); Media Week by Daphne Ras (E); Matters of Taste by Haim Shapiro (F); Music and Musicians by Yehanan Boehm (G); TV and Radio schedules (H); Bridge by George Levine (J); Chess by Elihu Shahaf (K); Film Reviews by Daniel George (L); Ephraim Kishon acquires a dog (N).

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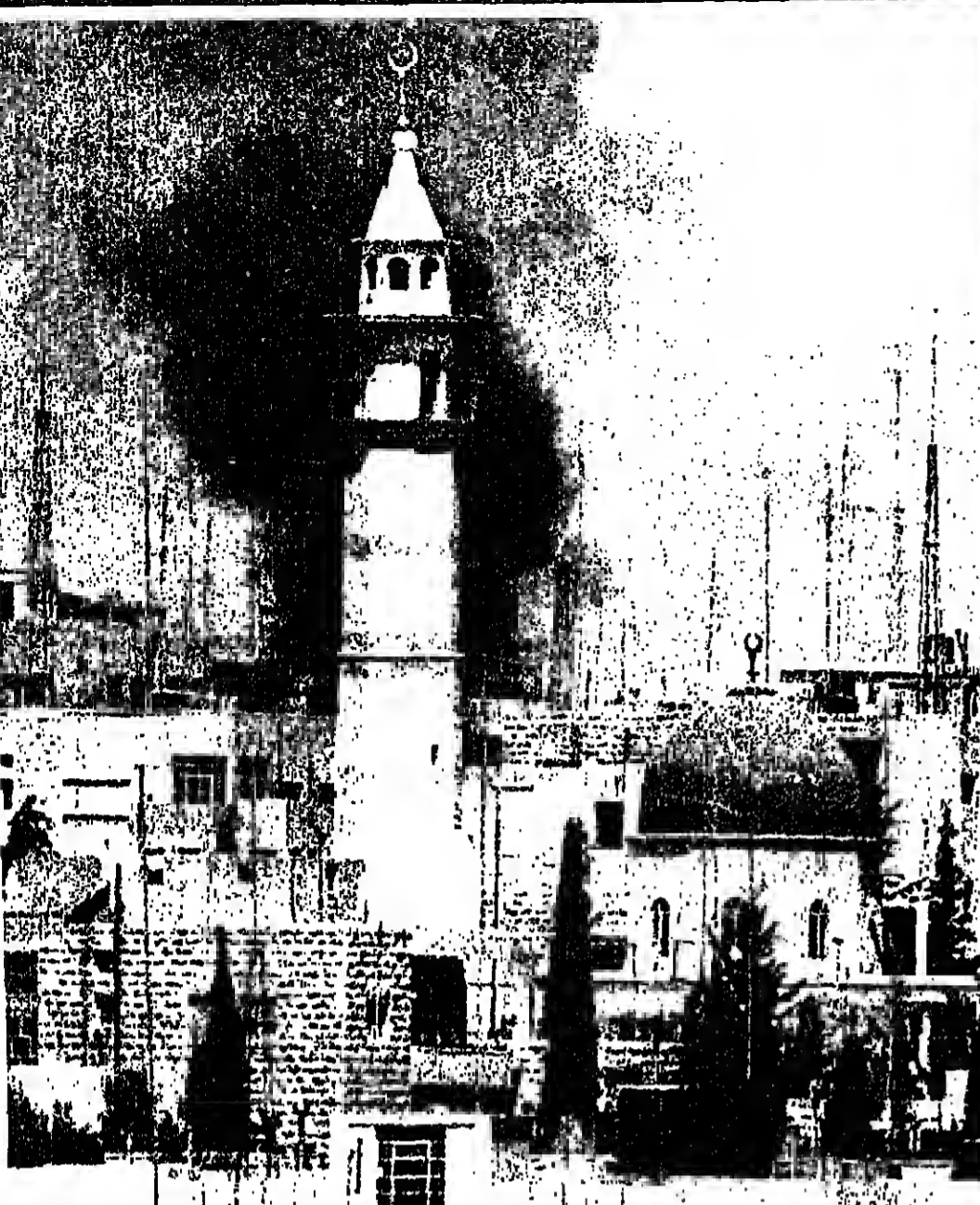
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(Left) Smoke billows in Amman during the 1970 fighting between Jordanian troops and terrorists. (Right) Nine years later, Hussein and Arafat meet to discuss co-ordination of policies.

SEPTEMBER has been a lively month. First Egypt's President Anwar Sadat and Israel's Interior Minister Yosef Burg (at it be known that Jordan would soon join the negotiating process. Next, Jordan's King Hussein, who had been at the non-aligned summit in Havana when these things were said, stopped over in Europe on his way home and denied that his country would participate in talks within the framework of the Camp David accords.

Then *Newsweek* informed us that Hussein and PLO leader Yasser Arafat, at a meeting in Havana, had agreed on the transfer of the West Bank to Jordan, with its ultimate fate to be settled later between the two. Considerable detail was added a few days later by the Kuwaiti daily *Al-Ahba*. After an interval that seemed a trifle too long to carry conviction, both reports were emphatically denied by the PLO spokesmen in Beirut.

Press leaks — obviously emanating from Jordan — next spoke of an imminent call by Hussein for a new international conference to solve the Middle Eastern conflict. The two great powers, the EEC countries and all Middle Eastern parties involved (including Syria and the PLO) should participate. This was in keeping with Hussein's earlier stand: Jordan might negotiate, but not in the framework of the Camp David agreements.

On September 19, Hussein and Arafat had yet another meeting, this time in Amman. In order to "coordinate positions" in advance of the UN General Assembly debates. Neither side added anything to make things any clearer.

On September 24, Hussein, as

Jordan's moment

The developments that have weakened the anti-Sadat alliance have given King Hussein the freedom he needed to manoeuvre, writes DANIEL DISHON.

ting as Arab keynote speaker in the General Assembly, set forth essentially the line indicated by reports coming out of Jordan.

WHAT, then, can be said of all these claims and denials? Admittedly, one can only offer an educated guess.

One should perhaps begin by tracing the rise and decline of the anti-Sadat camp over the last year, i.e. since the Camp David summit.

That summit was followed by an Arab one in Baghdad in November, 1978. With Iraq in the lead, it turned into the most impressive demonstration of Arab solidarity against Sadat's peace policy since its initiation a year before. No Arab country was absent from Baghdad (except, of course, Egypt, which had not been invited), and all the participants endorsed the conference resolutions roundly condemning the Camp David agreements.

In similar fashion, the signature of the peace treaty between Israel and Egypt on March 26 was immediately followed by a second Baghdad conference. This turned out to be an even more forceful, but somewhat less universal, show of Arab anti-Sadat sentiment. Three Arab League members (Sudan, Oman and Djibouti) stayed away; the con-

ference had to overcome a major crisis before it could come to an agreement; and two participants (Morocco and North Yemen) later found ways to indicate that they were less than happy with the outcome.

The resolutions, however, not only condemned Egypt (as the first conference had done) but also imposed sanctions against it (as the earlier one had not). True, these sanctions were subsequently implemented with varying degrees of vigour, according to whether the country applying them was placid closer to the conservative or the radical end of the Arab political spectrum.

However, all but three Arab League members severed diplomatic relations with Egypt (the exceptions being Sudan, Oman and Somalia); and all cooperated in setting up the new headquarters of the League in Tunis, where it had been transferred, in accordance with the Baghdad decisions, from its old seat in Cairo.

When the League's council was convened for its first meeting in Tunis, all member states — including Sudan — turned up.

THE PERIOD from March to mid-June of this year turned out to be the high point of anti-Sadat action. "Action" is the operative

word here. Anti-Sadat sentiment did not diminish, and the conviction that the Camp David accords, the peace treaty and the autonomy scheme were an abomination did not weaken.

What changed rapidly between mid-year and the present moment was the capability of the anti-Sadat camp to take concerted political action. Abroad, it could still make a fairly convincing show of being a cohesive bloc. It did so at Havana and is likely to do so again in the General Assembly. But on its Middle Eastern home-ground, this was no longer so.

For one thing, the Syrian-Iraqi axis, which was expected to become the backbone of the anti-Sadat alliance, came apart. First indications of its breakdown came in June; by August, the two countries were well on the road back to that state of recrimination which had characterized their relations for most of the period from 1968 to 1978.

This was not all, however: Syria (in June) and Iraq (in July) became caught up in domestic troubles which all but removed them from activity on the inter-Arab scene. The Syrian regime had to cope with communal strife and mounting opposition. In Iraq, former number-two man Saddam Hussein, who had made himself number one by replacing Presi-

dent Ahmed Hassan el-Bakr found that he now needed to reconstitute his power.

THIS IN TURN released Saudi Arabia from some of the restraints imposed on it by the second Baghdad conference, when Iraq and Syria — then still pulling the same way — had led the mainstream of Arab opinion. When Saudi Arabia showed reluctance to go along with sanctions against Egypt, this caused a major crisis — Syria and Iraq threatened that they would "cut among the traitors" any country failing to conform with the majority.

At the time, Saudi Arabia believed to conform. Three months later, neither Syria nor Iraq was able, or in the mood, to make such threats. Saudi Arabia could now make its own choices in inter-Arab affairs with greater freedom, and promptly proceeded to do so. For instance, during the Security Council debate in July and August on Palestinian rights, Saudi Arabia took a line much closer to that of Kuwait (which submitted a draft resolution of its own) than to that of Syria and Iraq (who declared the whole debate futile and hypocritical).

More conspicuous, in terms of relations within the Arab world, was the development of Saudi-Sudanese relations. In April, Sudan (another country whose domestic problems are beginning to take precedence over broader Arab activities) broke relations with Iraq, charging with Iraqi Ba'ath party with infiltrating Sudanese political circles and with providing broadcasting facilities to one of President Jaafar Numeiry's undetermined expatriate

ponents.

During the summer, Syrian and Iraqi media attacked the Sudanese regime as oppressive, subservient to the West and an "accessory to treason" for not severing relations with Egypt. During these very months, Saudi Arabia undertook a marked rapprochement with Sudan.

And yet over Ethiopia, common pro-Western attitudes and Saudi involvement in Sudanese development projects prompted Riyadh to do so. So did the hope of gaining additional leverage over Khartoum so as to make Sudan register stronger reservations over Sadat's peace policies. Yet the Saudis would not have defied Syria and Iraq in such fashion had the "spirit of Baghdad" been as potent in mid-year as it was in the spring.

HOWEVER, one aspect of the Middle Eastern situation that continued to form a bond between Baghdad and Riyadh was their common fear of Khomeini's Iran and its influence on the Arab side of the Persian Gulf.

The fear was strong at the beginning of the year, at the time of Khomeini's takeover; it abated when he seemed busier keeping Iran's ethnic minorities in check than exporting his revolution; and it revived recently when Iran renewed its claims to Bahrain (announced by the Shah in 1970) and encouraged agitation in Kuwait.

Yet the growing concern over Gulf affairs on the part of its Arab neighbors also had a deleterious effect on the anti-Sadat combination: those Gulf countries which since 1977 had concerned themselves with the great Egyptian-Arab drama, now found

their attention riveted to narrower concerns closer to home.

In similar fashion, Algeria — a pillar of the original anti-Sadat grouping in December 1977 — found itself virtually removed from the anti-Arab scene. First it had to overcome the domestic repercussions of Boumediene's death last December. When the new leadership finally emerged, the dispute with Morocco over the Western Sahara claimed all its energies.

IT IS THE sum total of the developments sketched above which brought about the rapid disintegration of the anti-Sadat alliance as a group capable of taking joint action.

Its ideological hold, by contrast, did not weaken, and not a single Arab country has "defected" from the Baghdad line and joined the negotiating process such as we have known it since November 1977.

Jordan, as far as can be ascertained today, is not preparing to "defect" either. But the new constellation has enabled it to strike out for itself, free from the fear of Arab retaliation, in a manner which would not have been possible at any other time since 1977.

King Hussein has used his newfound freedom to do three things:

□ To renew his claim to the West Bank in defiance of the 1974 Rabat decisions which had "disinherited" him in favour of the PLO. This is evident from the revival of his "united kingdom" scheme of 1972 which would federate the West Bank and Gaza with Jordan, with all important powers reserved for the federal government in Amman. It is also evident in recent measures to



rebuild Hashemite influence on the ground: increasing salaries paid to West Bankers, and stepping up the flow of "official" visitors to Amman, right down to the modest level of mukhtar.

□ To signal to the West that Jordan is moderate and reasonable and therefore ready to negotiate. The Camp David accords were an unfortunate mistake, Hussein seems to be saying, but if the U.S. is now beginning to understand that, there is no need for it to woo the PLO — surely Jordan is a worthier and more promising partner. If there are to be new negotiations, they should, however, be conducted in a forum so heavily weighted against Israel as to make their outcome a foregone conclusion.

□ To underscore both the above points by demonstrating to the U.S. and the West Bank alike that he is acting in concert with the

PLO. Hence the increasing frequency of his meetings with Arafat.

THE NEW Jordanian line places the PLO in an extremely difficult position. If it could be sure that Jordan's attempt to wrest the West Bank from Israeli hands will fail, it would do best to stick to its traditional attitudes and decry Hussein's steps as a camouflaged move to join Sadat. But can it be sure? What if the present U.S. emphasis on the Palestinian issue and — ironically — its own diplomatic successes in Western Europe were to create a climate in which Hussein would at least partially succeed? Should that happen, the PLO will appear in retrospect to have let Hussein into the West Bank by default.

To go along with Hussein is, however, no less difficult a course. To allow Jordan to negotiate over the West Bank means to negate the PLO's status as the "sole, legitimate representative of the Palestinians," which the 1974 Rabat summit had accorded the organization and which is its most highly prized achievement in the Arab arena.

Would it be able to recover that status once it has shared representation with Hussein, even temporarily? Would it not compromise its present standing in West Bank opinion by cooperating with the Hashemites? Would the possible gains from such cooperation outweigh the damage resulting from the almost inevitable split in the PLO which an agreement would cause?

The more radical organizations within the PLO are already protesting against the dialogue with Jordan; should dialogue turn into agreement, would not their protest turn into open dissent?

Conversely, cooperation with the PLO holds dangers for Jordan. Arafat's appearances in Jordan (especially in Amman) might, if repeated, revive unrest among Jordan's own Palestinians, who have been efficiently held in check since the 1970 civil war. Even PLO entrenchment in the West Bank might well "infect" the Palestinians residing east of the Jordan River.

HUSSEIN recognizes these risks for what they are. He may consider them worth taking at a time when the U.S. is seeking an opening towards the PLO rather than Jordan, and in view of the suggestion by some Israeli ministers that Jordan be regarded as a Palestinian state.

At this point, one can only conclude that both the PLO and Jordan are ready to take some risks for the sake of tactical gains. Hussein obviously expects that, once he moves into the West Bank, he will turn it into a loyal part of his "united kingdom" — PLO or no PLO: the PLO for its part seems convinced that its hold over West Bank and outside Arab opinion and its proven methods of intimidation will suffice eventually to turn even a federal "province" of Jordan into a state of its own.

The test is unlikely to occur very soon. In the short term, tactical cooperation between Jordan and the PLO is therefore likely — until, that is, Middle Eastern affairs take yet another of their customary sharp turns. □

Daniel Dishon is a Senior Research Associate at Tel Aviv University's Shiloah Centre for Middle Eastern Studies and one of the editors of the 'Middle East Contemporary Survey.'

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(Above) Man holds rooster aloft in Mahane Yehuda marketplace. (Right) Father and son perform ritual.

KAPPAROT

Photos: Isaiah Karlinsky. Text: Moshe Kohn

"VOOS KIKSTE VEH A HOON IN ENAY OODEM!" your Galician-Yiddish-speaking elder said to you when you gaped dazedly at him for some reason.

In doing so, he was not comparing your gaze to that of a rooster staring at people, which is the literal translation of "veh a hoon in Enay oodem." He was rather describing the men of the rite on the evening before Yom Kippur Eve.

Here is the scene: The would-be explator tightly holds a leg-tied rooster in his right hand. (A woman holds a hen, and a pregnant woman both a hen and a rooster.) In his left hand he holds a prayerbook open to the formula to be recited at this stage of the rite. This formula consists of several passages from the books of Psalms and Job, beginning with Psalm 107:10. Somewhere along the lines, someone appended the words "Enei adam" — "People" — at the beginning, so that the formula now to be read states "Enei adam yoshevu hoshech vetsamuel..." — "People dwelling in darkness..."

And while the explator reads and presumably thinks penitential thoughts, the fettered fowl stares stupidly at the "Enei adam" in the prayerbook, unaware of what a sublime purpose he is about to serve.

Psalms 107:10, 14, 17-20 and 8 and Job 33:23-24 in that order (there are other arrangements, but that is another matter), he lifts the rooster over his head and rotates it three times there, each time pronouncing: "This is my proxy, this is my substitute, this is my atonement. This rooster shall do where I shall find a long, good, peaceful life." (This, too, is only one of several formulas appearing in the respective prayerbooks of the different communities.)

The 18th-century Sephardi Rabbi Yosef Caro, author of the *Shulhan Aruch* code, called it "stupid custom" that "should be stopped" (*Orak Haim*, 500). Rabbi Ashkenazi contemporary, Rabbi Moshe Isserles, however, referred to it as "a time-honored custom that should be kept" and even elaborates on how it should be performed.

Their contemporary, Rabbi Yitzhak Luria, the founder of the Kabbalistic movement that bears his name, and a slightly later leading Ashkenazi Kabbalist, Rabbi Yeshayaahu Horowitz, attached profound mystical meaning to the rite.

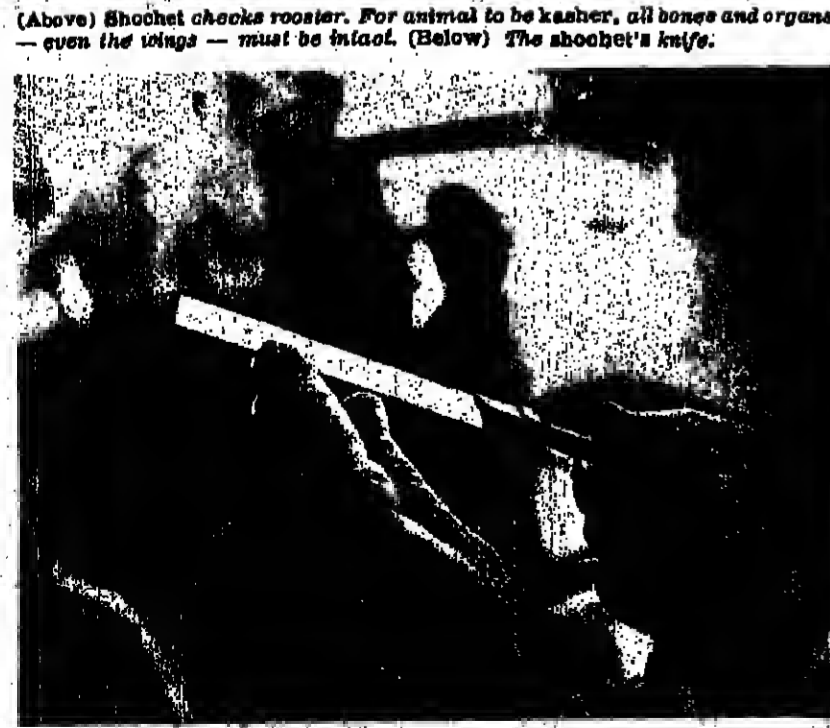
AND THE VIEWS OF Rabbi Isserles, Luria and Horowitz prevailed among both Sephardic and Ashkenazi Jewry. Indeed, today, many people of both communities are much more careful about the pre-Yom Kippur chicken-swinging, almost superstitiously so, than they are to observe many express injunctions of the Torah, Talmud and *Shulhan Aruch*, of both the "ritual" and the "ethical" varieties. In some communities or households, however, money is used instead of poultry, and it is afterwards given to charity. □

rite, calling it a heathen practice as did his countrymen contemporary, Rabbi Moshe ben Nahman (Nahmanides).

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POST PULLOUT GUIDE

The Poster

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem
LUNCH — Humorous critique of society based on the biblical episode of Naboth, who was put to death for refusing to sell his vineyard to Ahab and Jezebel. (Khan, Wednesday and Thursday at 8.30 p.m.)
SEVEN BEGONIANS — New Khan Theatre production, directed by Yossi Yizraeli. (Khan, opposite railway station, tomorrow, Monday, Tuesday at 8.30 p.m.)

Tel Aviv
BICYCLE FOR A YEAR — Poorly done documentary about the Haifa Theatre's Project Group that went to Kiryat Simons to help the community. Directed by Nola Chilton, who also initiated the Project. (Tsavta, 30 Ibn Givrol, tomorrow at 8 and 10 p.m.)
CHAPTER II — By Neil Simon. Cameri Theatre production. (Cameri, 101 Disengoff, tomorrow and Thursday)
DEATH OF A SALESMAN — The Cameri's production of Arthur Miller's play. (Cameri, Monday, Tuesday and Wednesday at 9 p.m.)
THE DYBBUK — Hebrew adaptation of S. Ansky's famous Yiddish play. (Habimah's large hall, tomorrow and Sunday)
THE FALL — By Albert Camus. Translated and directed by Nilo Nital. (Beit Hoven, Disengoff St., tomorrow and Wednesday)

Haifa
OSALLO OALILEI — By Brecht. Produced by the Haifa Theatre. (Haifa Municipal Theatre, 40 Pevaner, tomorrow)
LUCK, AMULETS AND THE EVIL EYE — (Amami, tonight at 9.30)

Other Towns
I SLAUGHTERED MY AUNT — Based on Cabaret. Song by Frank Wedekind. (Serehsha, Monday through Thursday)
SPRING AWAKENING — By Frank Wedekind. (Serehsha, Monday through Thursday)

Jerusalem
ISRAEL PHILHARMONIC ORCHESTRA — Details as for Jerusalem (Mann Auditorium, Thursday)
ISRAEL PHILHARMONIC ORCHESTRA — Zubin Mehta, conductor; Issao Stern, violin. Overture: Carnival Overture; Stravinsky: Viollo Concerto; Tel: Symphony No. 8; Respighi: Finta di Roma. (Binyanei Hatsma, Wednesday)
ISRAEL BACH SOCIETY — Directed by Eli Freud; Yehoshua Eizon, viola. Works by Bach, Handel, Biber, Stravinsky. (International Evangelical Church, 45 Hovov'im, tomorrow)
ISRAEL CHAMBER ORCHESTRA — Rudolph Borshai, conductor; Ursula Kolliger, harp; Ruli Ma'ayan, harp. Works by Tippett, Ravel, Barak. (Tel Aviv Museum, Wednesday and Thursday)
Haifa
HAIFA SYMPHONY ORCHESTRA — Don Vogel, conductor; Pines Galtman, piano. Works by Orleg, Gohmann, Weber. (Haifa Auditorium, tomorrow)
Other Towns
KIBBUTZ CHAMBER ORCHESTRA — Noam Sherrit, conductor. Works by Handel, Gassner, Mozart, Schubert. (Evron, Wednesday)
HAR BRONIAL — Adina Hamburger plays works by Faurer, Capri, Schmidt, Bach, Strauss, Liszt. (Kiry Gaton, 16 King David St., tomorrow at 9 p.m.)

Tel Aviv
ZVI KANER — Fantasia akathoa. (Tsavta, today at 8)
Haifa
LIFE IS NO HONEYMOON — With Gad Yagil and Hanno Leslow (Shavit, tonight at 8.30)
Other Towns
GASOZ — (Ovayatayim, Shovit, tonight at 9.30)
Haifa
HAOASHASH HANIVES — In a programme written and directed by Yosal Bonal. (Hadera, Hof, tonight at 9.30)
HANAN VOVEL — (Ness Ziona, tonight at 10)
NATURAL CHOICE — (Tsavta, Wednesday at 10.30 p.m.)
Tel Aviv
DAVID BROZA — (Little Tsveta, 30 Ibn Givrol, tomorrow at midnight)
ERETZ ISRAEL YAFFA — Songs by Shaike Polkov. (Yaffa, tonight at 9)
NATURAL CHOICE — (Tsavta, Wednesday at 10.30 p.m.)
Tel Aviv
YELI MEHOVAN — (Tsavta, tonight at midnight)
ZVIKA PIK — (Holon, Rina, tonight at 9.30)

Jerusalem
ISRAEL NATIONAL OPERA — "Show Boat," "The Gypsy Baron," "The Last of Sparta." Conductor: Umberto Scialvino. (Tel Aviv, Wednesday)
OPERETTA EVENING — Scenes from "La Vie Parisienne," "La Perle," "Sylvia." (Tel Aviv, Wednesday)
MIGNON — By Thomas. Cast: Miriam Laron, Esther Baumval, Elisheva Vitale. (Tel Aviv, Wednesday)

Other Towns
PERLA — Scenes from "La Vie Parisienne," "La Perle," "Sylvia." (Tel Aviv, Wednesday)



Oliver Reed confronts Glenda Jackson about controlling "The Glass of MacMichael."

OPERA

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FILMS IN BRIEF

AOATHA — Second-rate thriller which tries to explain the mysterious disappearance of whodunnit writer Agatha Christie... THE BOYS FROM BRAZIL — An excellent thriller based on a made-for-TV plot... THE CONCORDE AFFAIR (AIRPORT 1975-80) — The third in the "Airport" series... DAYS OF HEAVEN — Director Malick offers a surfeit of visual splendour... THE DEER HUNTER — Without broaching the question of America's moral right to be in Vietnam... THE CHINA SYNDROME — Jano Fonda, Jack Lemmon and Michael Douglas... THE DOG — A Stanlio dog, a brutish dictator and a chiseled through Latin-American jungles make for a bloody film with low redeeming qualities... THE MAIN EVENT — Bertra Streisand and Ryan O'Neal in a boxing comedy... MIDNIGHT EXPRESS — A young American, caught trying to smuggle hashish out of Turkey... MOONRAKER — The 11th in the James Bond series... ESCAPE TO ATHENA — With a cast featuring Roger Moore, Telly Savalas... GET OUT YOUR HANDKERCHIEF — A tasteless comedy that capitalises on the pain of a neurotic woman who only find sexual satisfaction with a thirteen-year old boy... NATURAL CHOICE — (Tsavta, Wednesday at 10.30 p.m.)

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A disappearing distinction

IN THE 31 YEARS of the State of Israel there was never a richer season of dance than the one just ended. Never had so many visiting companies come in such numbers and in such quick succession. Never had our own companies been more active. And the wonder of it all is that the theatres had full houses whatever the type of dance. In fact, Israel has been experiencing the kind of "dance explosion" that the Americans and Europeans are witnessing.

What kind of dance was it that broke all records? We had classical, modern and even Spanish. The "Royal" companies tended to be classical, that is, they mostly staged works in which the ballerinas were on "pointe" — toe shoes — and the ballets followed traditional techniques. The Royal Danish dancers (April) provided lively examples of the Bournonville style. The Royal Swedish dancers (June) followed Russian methods. The Berlin Opera Ballet (July) was definitely in the Kirov (Vaganova) style, and the Australian Ballet (August) was recognizably of the British school, with its emphasis on clear outline, firm attitudes and dramatic more than lyrical accent.

There were also two magnificent modern companies, the Martha Graham Dance Company (August) and the London Contemporary Dance Theatre (August), and all our own companies.

ARE THERE REALLY two camps, two irreconcilable

DANCE Dora Sowden



which they roll, glide, sit and slide, they have rediscovered the air, the element in which classical dancers jump, leap and turn.

On the classical side, companies have become much freer through the infiltration of modern ideas. Companies like the New York City Ballet and the American Ballet Theatre do "steps" and movements that Fokine never imagined, though he was an innovator in his day.

There are some who have misgivings about this trend. They have expressed fear that the "holisticization" of modern dance will destroy its character. The matter was raised at an American

Dance Critics' Conference, and has been discussed elsewhere since.

Martha Graham apparently does not share this fear. She has denied that she has broken with the past. She has said, "I don't believe we should throw away 300 years of fine things, but we are in the 20th century. We cannot stay in the 18th. For one thing our bodies — our legs and torsos — are different. It is nonsense to say that a dancer is now finished at 35, as they said 100 years ago. But I don't like the word 'modern.' I prefer 'contemporary.' It means continuance."

The language of movement, said Martha Graham, was used for expression in ancient times as it is in modern times. What is different is the "ritual of approach."

THERE IS NO REASON why dancers should abandon toe shoes, just as there is no reason why they should not dance barefoot or in soft shoes. Yet blending the two techniques can produce a capability beyond the reach of each separate style.

It was, therefore, interesting to see how much "classical" movement there was in the Graham works during the recent season, how much dance was enriched by the "classical" leaps and turns amid the contractions, releases, twists and angularities of

"modern" dance. It is also worth mentioning that at least one company in Israel has since its beginning (in 1968) aimed at this blending of techniques. The Bat-Dor Company may thus be said to have got a head start here in this modern approach and the company's present level shows how it has paid off.

Practically all studios and companies today have introduced classical classes and traditional steps. Dancers have found that however much they rejoice in the new freedoms the classical routines add something. Thus the gap continues to grow narrower.

Paul Sanasardo, artistic director of the Bat-Dor Company, also refuses to use the word "modern" now. He says, "We are a dance company, not a modern dance company." He, too, aims at closing the gap here in Israel.

The Israel Ballet has presented some works that lean more to the "contemporary" than to the "classical" but it remains traditional.

Choreographers everywhere are using the old positions, bends, arabesques as much as the new stretches, tilts and falls. Jerome Robbins, Robert Jeffrey, Kenneth MacMillan create movements that cannot be categorized as one or the other. Balanchine, though "classical," would have horrified Petipa and surprised Fokine. Antony Tudor — is he modern or classical? And Christopher Bruce? It is today hard to tell where the border line is. The best choreographers and dancers cross it without difficulty. □

After the fast

MEDIA WEEK / Daphne Raz

TV HOUSE'S holiday programming is becoming more and more bizarre. To top off the Rosh Hashana festivities last week we were shown the sad plight of Holocaust refugees in a well-made, though very lengthy, documentary. This week the end of Yom Kippur, usually marked by sombre programmes, features a fine thriller. Hitchcock fans will enjoy The Faraday Case (Monday, 22.05) which was filmed in 1948 with Gregory Peck, Ann Todd, Charles Laughton, Charles Coburn and Ethel Barrymore.

Detective Inspector Roderick Allryn also has a murder case on his hands in Saturday's thriller, Colour Schemes (22.05). Allryn stays under an assumed name at a run-down guest house, which turns out to be the unlikely setting for murder, espionage and sabotage. The film is an adaptation of a story by New Zealand mystery writer Ngalo Marsh.

Wednesday's feature film Wagonmaster (22.05), is a classic John Ford western about a group of Mormons making their way west, with Ben Johnson, Joanne Drury, Ward Bond and Harry Carey in the lead roles.

Earlier the same evening (20.00), in Upstairs Downstairs, Edward the footman tells his mates about a scandal that could

very well lead to a divorce. Tonight, in the last episode of The Immigrants, Dan Lavetta does indeed lose his wife and a pretty fortune, but he gets together again with his beloved mistress. (TV, 21.20).

Thursday evening features an Israeli drama in place of the usual documentary. Land of Quarrel (21.35) is a dramatization of a land rights dispute which took place in Palestine in the 1930s, in the course of which Shomer activist Alexander Zeld was murdered. The film was made by Yossef Godard and filmed near the site where the actual events occurred.

The only light entertainment TV House is offering this week is a film on Tuesday (21.35) of a World, a translation of Soviet author Aleksei Arbuzov's work about a conservative, widowed sanatorium manager who encounters an unconventional female patient.

As usual, Israel TV and Radio

the next fortnight due to the Succot holidays. Tonight's play is Old World, a translation of Soviet author Aleksei Arbuzov's work about a conservative, widowed sanatorium manager who encounters an unconventional female patient.

Radio 1st's English Language Drama (Friday, 23.00) is back tonight before going off the air for

As usual, Israel TV and Radio

the next fortnight due to the Succot holidays. Tonight's play is Old World, a translation of Soviet author Aleksei Arbuzov's work about a conservative, widowed sanatorium manager who encounters an unconventional female patient.



Hitchcock (TV, Monday 22.05), and 'Land of Quarrel' (TV, Thursday 21.35).



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JERUSALEM POST

Informal fare

MATTERS OF TASTE/Haim Shapiro

A MEAL can turn into a nightmare in the wildest surroundings if those taking part in it behave badly.

Under normal conditions, it should be possible to choose one's dining companions, but this choice is eliminated when the companions are your own children. Not only are we morally obligated to feed them; we are sometimes forced to take them along with us when we travel. For families visiting Jerusalem over the Succot holiday, the problem is compounded by the fact that even small eaters can run up enormous bills at many of the city's restaurants.

The solution to both these problems is to take children to the simple eating-places patronized by workmen, where the food is cheap and the atmosphere is friendly and not too demanding.

I learned the beauty of this philosophy many years ago, when

I accompanied a family of five to an outdoor pizzeria on a busy Roman street. The youngest child, then three, had a tantrum, a form of blackball that had always worked before when eating out with his parents. In this case, however, the noise of the Italian traffic drowned his screams and diners, even at adjoining tables, were unaffected.

IN PREPARATION for the holiday, I decided to try two of the many alpine restaurants adjoining the Mahane Yehuda market. Virtually all claim to be kosher, although many do not bother to arrange for the rabbinical certification attesting to this. For the adventurous there are many small establishments in the area, and most are happy to have families with small children. Spilled soup and broken glasses are likely to be met with a smile and a mop, rather than the

grimace and clutch of paper napkins that one may find in more elegant surroundings.

One of the oldest of such establishments is Menagen, at 12 Rehov Shilo, a small street leading off Rehov Agrippas. The five tables and chairs look as if they could well be from Mandate times, and a framed notice, dated 1844, gives the official maximum prices for various dishes.

THE MENU, as in most such restaurants, is limited but far from boring. I decided to order stuffed cabbage and meatballs. The cabbage, filled with rice, had been cooked long and slow over an old-fashioned kerozene stove. As a result, the cabbage and the rice filling were a uniform brown in colour, with the top crusty and a bit hard to cut.

The meatballs, small and round, were served in a tomato sauce with a slightly sour flavour. As with the cabbage, I have had better versions of this dish elsewhere, in restaurants that are hardly more expensive.

I drank a large bottle of black beer, that rich, non-alcoholic beverage that is unfortunately disappearing all too quickly from

the scene, to be replaced by "milit" in fancy emall bottles.

All in all, I found the meal most interesting than tasty. But the restaurant is worth visiting if only for the fact that in trying to find it, you will no doubt be forced to wander through some of the quaint little streets adjoining the market.

Another important thing in its favour was the price. My two dishes and bottle of black beer come to IL58.

I PAID a little more for a meal at another restaurant in the vicinity, this time one of recent vintage, Hashlosha, at 88 Rehov Agrippas. I didn't ask who the three for whom the restaurant is named were, but I assumed that they were the hefty young men who did the waiting.

Despite its newness, Hashlosha already seems to have a patina of age about it. The tables may be topped with formica, but the old-fashioned, wide-bladed electric fans hanging from the ceiling make it look as if it could have been used for the set of *Casablanca*.

For my first course here, I decided to be totally mundane and

order houmous. The generous portion came with a good helping of whole, cooked chickpeas, as well as a spoonful of *ful*, the black sour beans that are a standby of Egyptian cooking.

Many of my readers may censure me for ordering something as unadventurous, but I must explain that for Jerusalemite, the quest for the perfect houmous has been unending, ever since Rahmu, another restaurant in the area which held the undisputed title, removed most of its tables and chairs and turned itself into a self-service takenway establishment.

In any case, if the title is to be awarded, Hashlosha should be a serious contender. I continued my meal with *saffran*, a classic Sephardi dish in which meat and potatoes are cooked in a sauce that is reminiscent of a mild curry. The meat was plentiful, tender and well cooked, the potatoes firm and brown and the sauce unhickened, perfect for sopping up with a piece of fresh pitta.

Here the price of my meal, including a large soft drink, came to IL87.

In both places, I could see that the kitchen was spotless. □

Choral contacts

MUSIC & MUSICIANS / Yohanan Boehm

TWO OF OUR choirs want to Europa this summer for the first time: the Cameron Singers, with Avner Itai as conductor, and Stanley Sperber's Rubin Academy Chamber Choir. Both groups performed at the European choir meeting, "Europa Cantat," which was held in Lucerne, and participated in choral workshops, meeting many European choral and conductors.

The Rubin Academy Choir went on from Lucerne to Vienna to participate in the International Youth Music Festival. Though the age limit for choristers was 28, and the group's average age is between 28 and 25, the ensemble was invited nevertheless. Two thousand singers in 15 choirs competed, and the Rubin Choir was awarded a special prize — the "official" first prize went to a Norwegian choir — because of the age problem.

The Israelis met the Cairo Conservatoire Orchestra and they spent a lot of time together. Each of the 45 singers paid a few thousand pounds for the trip; the Foreign Ministry, the Ministry of Education and Culture, the Jewish Agency, the Jerusalem Municipality, the Rubin Academy and private donors contributed to the costs, which came to nearly IL1m.

The Rubin Academy Choir was founded by Avner Itai 10 years ago, and Stanley Sperber took over from him in 1972. The choir, comprising students from the Academy and singers from the outside, meets twice weekly. They give some 15-20 concerts every season, appearing with the Jerusalem Symphony, The Israel Philharmonic, the Herta and Paul Amiria Orchestra, the Israel Chamber Orchestra, as well as on their own.

The Cameron Singers, founded by Avner Itai in 1978, went from "Europa Cantat" to Germany to train with another choir; Arthur Quantz and Mozart's *The Magic Flute* — and the full production of Verdi's *Otello*, which established the potential of available forces, one may look forward with great interest to this production. Rehearsals start on October 21, and there are still some vacancies for those interested in participating. The opening is scheduled for the end of March at the Jerusalem Khan Theatre. The Khan is contributing the hall and lighting, and the British Council is offering a subsidy.

MADELEINE RODEN is a passionate fighter for the creation of an opera company that would provide a livelihood and an artistic outlet for singers and professionals connected with opera production. She points out that it is impossible for vocal artists to survive here financially on their talents since there isn't an organization that gives young artists the opportunity to perform — the Israel National Opera does not figure in Roden's view of the problem. She thinks that for the equivalent of what it costs to absorb eight new immigrants, an opera company could be created to provide jobs and keep talented artists in the country.

According to Roden, the Vocal Department of the Rubin Academy has 58 students, and there are unlimited possibilities for the advancement of operatic

activities — it is only the lack of money that is preventing the full exploitation of available talent.

REUBEN EFRAI, a former member of the Jerusalem Broadcasting Orchestra, has settled again in Jerusalem, after spending some time in South Africa and in Switzerland, where he is still a regular "extra" member of the St. Gallen Opera and Symphony Orchestra. He has for the last 15 years been "obsessed" by J.S. Bach's Sonatas and Partitas for Violin Solo and the Suites for Violoncello Solo. In 1887 he published a book on the Interpretation of the violin works, to which he added in 1971 another work on the violoncello suites.

Now, a new book has appeared: *Treatise on the Execution and Interpretation of the Sonatas and Partitas for Solo Violin and the Suites for Solo Cello by J.S. Bach* (Atlantis; 270 pp. with 378 music quotations, an index and a useful table of the musical examples; Swiss Fr. 54). Missing notes are added to complete the polyphonic lines; wrong notes, attributed to careless copying by Anna Magdalena, Bach's wife, are corrected. Ample quotations from Leopold Mozart, Carl Philipp Emanuel Bach, Johann Joachim Quantz and many others testify to Efraim's thoroughness. His is a rare combination of musicianship and musicological research. The text is in German and English. If you want to know about "Theologia naturalis," or what "Barlologia," "Tirata" or "Ueberwurf" are, the answers are in the book. It seems indispensable for teachers and students alike, for artists and for music lovers. Though the price is high, it is worth every Swiss franc — in Israeli money it comes to about a thousand pounds.

ERNEST BLOCH's *magnum opus* is undoubtedly his *Avodat Hokodesh* (The Sacred Service), the first liturgical composition on a large scale written for cantor, choir and orchestra by a composer of stature. Written in 1933, it still occupies a dominant place among the works written for the synagogue in modern times, despite the scoria of Darius Milhaud and Marc Lavry based on the same subject. Marco Rothmuller's DECCA recording is probably worn out by now in all libraries. There is a fine release from Columbia with Leonard Bernstein conducting the New York Philharmonic, and Robert Merrill as cantor (MS 8221). A more recent release comes from Angel Records, reprints and distributed by CBS Records (Israel), which offers Maurice Abravanel conducting the Utah Symphony and Douglas Lawrence in the cantor's part (S 37305).

This recording has an ecumenical aspect — there is only one hall suitable for recording in Salt Lake City, and that is the Mormon Tabernacle (with its own world-famous choir); the chorus probably did not have many Jews in it, and the soloist "mada his San Francisco Opera debut as Christ in a staged version of Bach's *St. Matthew's Passion*." The performance is clean and clear, well balanced in vocal and instrumental dynamics. Meritfully, the soloist does not indulge in operatic, and his baritone has a pleasant lyrical quality; Maurice Abravanel keeps his performers moving along in a dignified manner — not an exciting but a very adequate presentation, just in time for Bloch's 100th anniversary coming up in 1980. □



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THE RINAT National Choir reports that Dr. Ron Levy, a Jerusalemite born in 1844, will be preparing several programmes — in October, *Jerusalem* by Mordehai Seter, which will be sung with the Jerusalem Symphony; in December, Mozart's *Davidide penitente*, Kodaly's *Psalmus Hungaricus*, and G.F. Handel's *Samson* will be performed. Ron Levy got his doctorate in choir conducting at the University of Indiana, where he also taught and conducted choirs. He served for a time as musical director at the Jewish Reform Community in Indianapolis. He is now director of the Music Department at the Oranpin Kibbutz

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Off-key Singer

CINEMA/David George

THE MAGICIAN OF LUBLIN, starring Alan Arkin, Louise Fletcher, Valerie Perrine and Shelly Winters. Directed by Menahem Golan.

"THERE ARE exceptional men," wrote Isaac Bashevis Singer, "in whose bodies simultaneously live a saint and a sinner." Yasha Mazur, an acrobat and magician in Poland at the turn of the century, was one of those men, and Singer gave him eternal life in his novel, *The Magician of Lublin*.

Menahem Golan's filmed version of the Singer novel brings Yasha to life in a form which, while not entirely faithful to the original, offers an engaging study of Jewish character. It is full of the kind of tales we hear from our grandparents in their reminiscent moods rather than from historians concerned with the realities of the past.

For those unfamiliar with the novel, Yasha has an appetite for life exceeded only by his appetite for women. Unwilling and possibly unable to accept the limitations of mortal men, Yasha

is constantly challenging man and God alike. "Teach me your magic, God. I want to fly like a bird," he cries.

His flying, however, is limited to his excesses in alcohol and bragging. His tale, as ethnic as it is, is the story of many men unable to come to terms with their own limitations.

The movie was filmed almost entirely in West Berlin, which made the setting that Golan has created all the more remarkable, for he gives us a Poland that is frighteningly real and filled with detail. The excellent photography helps to convey a sense of "being there" that most period films fail to achieve.

Despite its strengths, the film falls short of its mark. Alan Arkin's New York accent contributes a discordant note, and he lacks the artistic depth he displayed in *Heart Is a Lonely Hunter* or the humour he commanded in *The Russians are Coming*. Weak acting makes Lou



Alan Arkin, as Yasha, and Louise Fletcher in Menahem Golan's *"The Magician of Lublin."*

Jacobi appear like a Coney Island huckster, and Shelly Winters seems more Italian fishwife than Polish peasant. Mala Danziger gives the one outstanding performance in the film as Magda, the magician's waif-like assistant.

Perhaps it is just as well that the Nobel Prize Committee voted Singer his award before the film was screened. Gone are both the Jewish and the universal mysticisms so beautifully implied in the novel and the intensity of characterization that so deservedly gave Singer his fame. In their place is a competent but cliché Hollywood-like production which, while it may provide light entertainment, lacks the depth to express the kinds of tragedy the story suggests.

thus the story of *Rocky* as repeat. A few new situations cannot hide the same characters, the same problems and even the same structures. Book-ended by two brutal, knock-down, draw-out fights, the vast middle of the film is guided primarily by Stallone's imagination and ambition, the first of which is limited, the second, huge.

The film opens with the closing scenes of the original *Rocky*, in which the young upstart, Rocky Balboa, loses the fight to Apollo Creed. Amid a barrage of reporters and photographers, a badly-bruised Rocky is wheeled into a hospital, the angry, equally battered Creed close behind. Creed challenges Rocky to a rematch and the melodrama is left on its way.

Rocky now marries his Adrian (Talia Shire), and they wander through a lot of cute young-married stuff. They go on shopping binges, buy a house they can't afford and get about as mushy as a guy with a "relaxed brain" and a mouse-like girl can get. She doesn't want him to fight and ha, in the caucue of togetherness, reelete for a while.

ROCKY II. Written and directed by, and starring, Sylvester Stallone.

Sylvester Stallone has learned his boxing lessons down to the last broken noxa, blooded and closed eye, and brutal punch. Whether, in this sequel to *Rocky*, he has learned anything about acting or directing is another story. *Rocky II* doesn't so much

European agents; Sam Durrell would be the toughest backwater hick ever to make the CIA circuit; and Travis Magee is probably the keener private citizen to enter the world of anti-crime, anti-world devastation gamesmanship. But move over, boy, because Paul Sherman makes his first appearance in this adaptation of Alistair MacLean's *Puppet on a Chain* and Paul Sherman is the absolutely super-duper, super-stud agent of Interpol's Narcotics Bureau.

If this is what our gods must look like, we're in trouble.

Despite its many failings, audiences, particularly the 200 million who saw the 1978 film in movie houses or on TV, will probably enjoy *Rocky II*. My 20-year-old daughter says that she cried most of the way through the film and that it was one of the best she's seen. By the time *Rocky III* comes out, her tastes may change.

PUPPET ON A CHAIN. Starring Sven-Bertil Taube, Barbara Parkins, Alexander Knox and Patrick Allen. Co-directed by Geoffrey Reeve and Don Sharp.

JAMES BOND may be the ultimate in sophistication among

is humour and half as exciting but well-intended nonsense; poor Sherman, however, really thinks he's going to save half the world and impregnate the other half.

The film centres in Sherman's attempts to track down and destroy a particularly vicious gang of heroin dealers. Fellow agents, lovely young women and an assorted collection of gangsters, punks, hoodlums and other no-goodniks are killed in enough gruesome ways to provide a feast for any sadist. In fact, there are so many deaths that one marvels that anyone is left alive at the film's end.

Despite its unreality, the film is an adequate thriller. There is a spectacular aquatic chase scene, directed and partially performed by Don Sharp, which vies with the best moments from *The French Connection*; and watching people fall to their deaths from helicopters, buildings and cranes cannot, after all, be completely boring.

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Ephraim Kishon
ONE HAPPY day I was just thinking our troubles were over when the little woman decided that the kids wanted a dog.
"Hell," I said. "Not again. I thought we'd gone into all that."
"Just for a trial," she said. "For the kids' sake."
"Yeah. And then we get attached to it and we're stuck..."
Next, the wife talked to the kids, with the result that Amir and Renana came and sat on my knee and started going "Daddy doggy-daddy doggy." I resolved to meet them halfway.
"All right," I said, "a dog. What kind?"
"A thoroughbred," said my wife, "with a pedigree."
I realized at once that she'd been consulting some of the dog-owners in the neighbourhood.
"I don't want one of those large beasts that'll wreck the house," my wife continued with her briefing, "nor a little one either - they're silly. It shouldn't be too young, on account of the house-training. Or too old; old dogs have asthma."

"So listen, get us one that's obedient, that's got a good clear bark but is quiet, and doesn't bite or chew the carpets. And not a bitch, because they're in heat every so often. Better don't get a male either, because they're always chasing bitches. And, of course, not one that costs a fortune, but a real thoroughbred with a proper family tree and all."
"Right," I said, "If you're sure that's what the kids want..."
"Yes. Off you go, and remember - keep your eyes open and don't just buy the first dog they offer you..."
I PUT ON my coat and set out for town with my eyes open. On the way I popped into the post office for stamps and found myself queuing up behind a man with a bad cough, who saw the thoughtful expression on my face and asked was I looking for a dog? He had one in his garden, which was just around the corner. I went with him.
The dog turned out to be a small puppy with curly hair, bow-legs, and one of those black noses with lots of pink spots. It was lying in an old shoebox, chewing its tail, but when it saw us it jumped up and began licking my ankles with gusto. I promptly became attached to it.
"What's its name?" I asked.
"Dunno," said the man with a cough. "You want it?"
"Is it a thoroughbred?"
"A thoroughbred?" he expostulated. "Listen, chum, this dog is the product of about a dozen different breeds, and if that isn't thorough I don't know what is. It's a dog, it barks. What more do you want? So are you taking it or aren't you?"
He was getting impatient, so I said yes. I'd got attached to the pooch too, as I said.
"How much do you want for him?"
"Nothing. Just take it away."

HE WRAPPED the mongrel in some newspaper, thrust it into my hands and shoved us out. But before I'd walked very far I remembered my wife and stopped dead in my tracks.
I took another look at my acquisition: it lay there shivering slightly, with only its tip sticking out of the bag. The tip, I now saw, actually was a pink nose with black spots. No; this wouldn't get by at home. I'd need to prepare the ground first. I'd need time.
I hurried back to Mr. Cough. "I'm not going home right now," I lied. "I'll pick him up in the afternoon or sometime."
"Look," said Mr. Cough. "I'm willing to pay you a couple of quid..."
"No, no, I'm attached to him already. I'll come back don't worry."
"WELL?" the little woman asked, "found something?"
Did she really think I'd fall for that?
"My dear," I said, frowning at her. "You don't buy a dog the way you'd buy a pound of apples. I did see a few Scotch terriers and a setter, but their pedigrees looked rather shaky to me..."
I wasn't quite sure if there was such a thing as a "setter," but it sounded good.
The wife, in any case, was satisfied: I was working on the dog; I wasn't going to buy the first mongrel that came my way. She approved.
"You're right," she said. "Take your time. We don't buy a dog every day, after all."
"A-ha," I assented. "I've seen some ads in the paper. I guess I'll put out some feelers tomorrow."

NEXT MORNING I went straight to the beach and swam and sunbathed and watched the bikini-parside till noon. On the way home I paid a brief call on my puppy in the garden. He was very happy to see me and licked me all over, and I noticed there was something funny about his tongue as well. It was sort of crooked. This puppy obviously hadn't got a drop of blue blood in him. I was mad to think I'd get away with it.
"First thing in the morning," I told Cough, "we're all getting anti-rabies shots. So we'll be ready for him the day after tomorrow."
"THOSE ADS aren't worth the paper they're printed on," I complained to my wife. "You've no idea the number of mixed breeds they've been trying to pass off on me today."
"Still," she said, and I could hear the faint note of suspicion in her voice. "Still, what exactly did you see?"
Had she forgotten I'm a poet? "I saw quite a tolerable Yorkieher poodle in Ramat Gan," I told her pensively, "but his certificates only went back four generations. I also had the impression there'd been one or two cases of incest in the family."
"What do you expect? That's quite normal with dogs."
"But not with me. With me it's all or nothing, and when I say pedigree I mean pedigree."
The little woman looked up at me with an unfamiliar expression in her eyes. Respect, was it? Admiration?
"You're so right," she breathed. "And me thinking you'd go and get us the first mongrel you saw."
"Charming!" I said angrily. "Here we've been married twelve years, and that's how much you know about me! Well, just for your information, I'm going all the way to Haifa tomorrow to consult Dr. Menciaz. Yes, the Dr. Menciaz, the country's foremost expert on doggeneology."

NEXT MORNING I took the car, parked it behind the post office and went to the garden to see Max, who fairly jumped into my arms with joy when I tiptoed over to his shoebox. I decided to teach him a few tricks, like jumping hurdles and catching thieves and such, but he proved a slow learner. For a moment I even felt sorry I'd become so attached to him.
On top of this Cough suddenly showed up and started yelling that he'd throw the bloody animal out into the street if I didn't take her away at once.
"Pleasce," I asked, "Did you say her?"
"Him, her, what's the difference?" said the Idiot. "Just take the bitch away already."
Max, too, gave me a questioning look and nearly wagged her tail off.
"Nu?" said her eyes. "Why aren't we going?"
"I'm working on it," I signalled back. "I'm working on it."
AT HOME I sank into a chair, dead tired after my long drive.
"I saw Dr. Menciaz," I reported, "and she did show me some fairly handsome animals. But pure? Right through? Somehow I felt a sort of negging doubt, a tiny..."
"Aren't you being a bit too fastidious?" the little one interrupted me. "Nobody's perfect, you know."
"I don't care," I told her firmly. "I'm not taking any second-best, and that's flat. Actually, I've decided to order a really super animal from abroad. I've heard of these famous kennels in Switzerland. In fact, I've already picked one, an off-white moleature schnauzer that goes back right to Frederick the Great on his father's side, and to Excellence von der Stuchholz on his mother's."
"Good," said the wife a bit wearily. "Tine."

THE NEXT three days were the hardest of all my shuttle-diplomacy. I told Cough I wanted Max to be a birthday present for my little girl, so could he keep her for just a few more days. He said nothing, just grabbed Max and threw her after me over the fence. I took her in my arms, scratched her ears to cheer her up a bit, then threw her back into the garden and ran.
"I've asked them to keep Max at the airport for a day," I informed my wife, "while I have his genealogy checked by the Veterinary Institute in Jerusalem."
"You're getting to be a proper snob," she muttered, but I could see her rositanance had crumbled.
Next morning, I found Max waiting for me on a street corner, whimpering pathetically. The heartless brute had turned her out of house and garden between two coughing fits. I bought the poor little thing a nice collar with lots of brass studs, and took her home. "Straight from Switzerland," I introduced her, "Max."
The family looked at her in awe: a real Swiss miniature schnauzer, positively bursting with pedigree, a prince among dogs.
"Nice," said the wife. "Cute. Really worth waiting for."
There, she'd already got attached to it.
She is nice, though, is our Max. Her tail wags like a metronome, and her eyes shine with so much intelligence you sometimes feel she may start speaking at any moment. Personally, I'd rather she kept mum. □

Translated by Miriam Arad

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GALLERY TALK
Tues. 2.10.79 at 7.15 p.m.
"JOSE GUADALUPE POSADA" (1882-1913). Ruth Apter-Gabriel (Hebrew).

FILM
Tues. 2.10.79 at 6.00 p.m. and 8.30 p.m.
"400 Blows" (Francois 1964) Dir.: Francois Truffaut (Eng. and Hebrew sub-titles)

FOR CHILDREN AND YOUTH
Thurs. 4.10.79 at 8.30 p.m.
"THE YOUNG JOURNALISTS" (England)

ART ON FILM
Sat. 5.10.79 at 8.30 p.m.
Special presentation of the famous Kenneth Clark Series: "REMERANDT — The Rebel, The Success, The Withdrawal."
SPECIAL NOTES: The Florsholmer Pavilion for Impressionist and Post-Impressionist Art is closed until further notice for completion of the building.
REGISTRATION for Courses for children and adults in the Youth Wing Office Sun., Mon., Wed., Thurs. 10-12 and 2-4. Courses begin on 10.10.79.
Special Visiting hours:
Eve of Yom Kippur (80.9) 10-1 Yom Kippur (1.10) closed.
VISITING HOURS:
ISRAEL MUSEUM: S.M.W.TH. 10-6/Tues. 4-10 p.m./Fri. and Sat. 10-2. SHRINE OF THE BOOK: same as Museum except Tues. 10 a.m. — 10 p.m.
BILLY ROSE SCULPTURE GARDEN: same as Museum except Tues. 10 a.m. until sunset.
ROCKEFELLER MUSEUM: Sun-Thur. 10-0/Fri. and Sat. 10-2.
GUIDED TOURS IN ENGLISH AT THE ISRAELI MUSEUM: Sun., Wed., Thur. 11 a.m./Tues. 4.30 p.m.
GUIDED TOURS IN HEBREW AT THE ISRAELI MUSEUM: S.M.W.TH. 11 a.m./Tues. 4.30 p.m. (Upper Entrance Hall)
TICKET FOR SATURDAYS: Buy in advance at the Museum office or main house.
FOR GIFTS AND BOOKS TRY THE MUSEUM STORE. 10% DISCOUNT FOR MEMBERS.
FOR SPECIAL EXHIBITIONS SEE ART GUIDE PAGE.

ART GUIDE

Notices in this feature are charged at IL65 per line including VAT; insertion every Friday costs IL120 including VAT, per month. Copy accepted at offices at The Jerusalem Post and all recognized advertising agents.

Jerusalem MUSEUMS
Israel Museum, Exhibitions: Yachosua Eitran. Use of fabric to make flexible sculptural construction ranging from the mark to the expressive. The artist's first one-man exhibition. Made possible through the Ayala Zaack-Abramov Fund. Jose Oudalpe Poenda (1889-1919). Exhibition of prints by a Mexican artist whose art describes the stormy and bloody events in the history of his country. Cloth Pietyren by Tamar Eylan. Children at play in Jernnanth; sculptor working mainly in wood. Valerio Adami, Paintings. Large canvases by one of Italy's best contemporary painters. Coles of the Procurators of Judea. Gift in honour of Milan Marlon B. Savin of Plymouth Meeting, Pennsylvania, USA. Turner and the Bible. Prints and water-colours made by Turner of the Holy Land and its surrounding. Colour at the Wing. Colour, its qualities and uses, both by artists and in everyday life. Activity corner for children (Ruth Youth Wing). New Buildings in Old Environment. Combination of contemporary European architecture with old urban surroundings. Courtesy of Oeatho Institute, Tel Aviv, and sponsored by Shifit Hotels, Israel. Exhibit of the Month: Bonalick Exhibit of the Month. Head of a Youth Fragment of a Greek marble funerary stele, 4th cent. B.C.E. Gift of an American Friend of the Museum to APIM. Statue of an Ibis, encaustic the mummy of the sacred bird. Egypt, 6th century B.C.E., wood and bronze. Presented by Mr. Anwar Sadat, President of Egypt, to Prof. Yigael Yudin, Deputy Prime Minister of Israel, on his recent visit to Egypt. Exhibitions: Art in Palestine in the 19th Century. Made possible through a grant from the Dan Heitola Corporation; Neolithic Figurines from Shaar Hagolan. Special Display: Four paintings by Van Dyck, Potter, Jan Brughel and Janmans Bings, donated in memory of Madeleine and Joseph Nash.

Rockefeller Museum — Exhibit of the Month: Sculptured basalt stands from Chalcolithic sites on the Olan Holbits, 4th mill. B.C.E. Rare bronze vessels from a Persian period tomb, beg. 6th century B.C.E. Special Exhibition: Islamic Art from the Israel Museum Collection. Special Visiting Hours: Eve of Yom Kippur 8.5-1, Yom Kippur (1.10), closed. Regular Visiting Hours: Sun., Mon., Wed., Thur. 10-5, Tues. 4-10 p.m. Fri. and Sat. 10-2. Shrine of the Book: same as Museum, except Tues. 10-10 Billy Rose Sculpture Garden: same as Museum except Tues. 10 a.m. until sunset. Rockefeller Museum: Sun-Thur. 10-5, Fri. and Sat. 10-2. Free guided tours to English at Israel Museum: Sun., Wed., Thur. 11 a.m. Tues. 4.30 (Upper entrance hall).

EXHIBITIONS
Jerusalem Arts Laas — Khutot Hayotzer (topp. Jaffa Oets). Quality arts and crafts. All media. See artists at work. Open daily. Galeria Vitaei Novavilla, Khutot Hayotzer, Y.S. Hamlaiche. Original prints. Tel. 02-919944, 290331.
Tel Aviv MUSEUMS
Tel Aviv Museum, Sderot Shaul Hamelaich. Exhibitions — Maryan 1927-1977. Retrospective. Drawings from Maryan's collection. Opening of Mayerovitz Exhibition, Wed. Sept. 19. 7 p.m. Helana Rubinstein Pavilion — "There is something in it, after all" — exhibition-workshop on buildings in Tel Aviv.

Herzliya
Herzliya Museum, Exhibition (20-20.10.79) of paintings by Oase Holteifer and Judith Har Even, sculptures by Miriam Chaili.

THE TEL AVIV MUSEUM

- 27 Sderot Shaul Hamelaich
- Exhibitions: Mairovich — Retrospective Exhibition • Drawings from the Museum's Collection • Israeli Photography, 1978-79 acquisitions.
Afternoon Adventures at the Museum, Gallery games and workshops for children: 4.00 — 6.00 p.m. Wed., Oct. 8, 'Patch of Colour, Lines, grades delect — vav, Thur., Oct. 4, 'Patch of Colour, Line,' grades aist — gimmel.
MUSIC
Tues. 8.30 p.m. "Voices from the Beginning." Brought forward by Brascha Zeira, with the participation of Hadassah Ben-Haim, Ester Gemilish, Sara Yo'ari, Naomi Tauri, Hiel (Ika) Ravv, Mordcheal Rott. Songs by Y. Admon, P. Ben Haim, M. Zeira, J. Walbe, J. Sharetz-Scharot, B. Zehavi, E. Amiran, N. Nardi.
OINEMA
The Wooden Gun. Film by Iian Moenssohn. Special screenings for children, youth and family. Tues., Wed., Thur., Oct. 2, 3, 4 at 4.50 p.m. Fri., Oct. 4 (Erez Succot) at 11.00 a.m.
Gilda shorts for adults and children available at museum entrance on Saturdays.
Those Wonderful Men with the Crank. Director: Jiri Mansel. Wednesdays: 4.50, 7.15, 9.30, Sat. 7.10, 9.30 p.m.
Helena Rubinstein Pavilion, 6 Rehov Tarsat
Visiting hours: Sat., Sept. 29, 10 a.m. — 1 p.m., admission free. Sun., Sept. 30 (Erez Yom Kippur), Mon. (Yom Kippur), closed. Tues. — Thur., 9 a.m. — 1 p.m.; 4 — 7 p.m.
"There is something in it after all" Exhibition-workshop on Tel Aviv buildings.

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EXHIBITIONS
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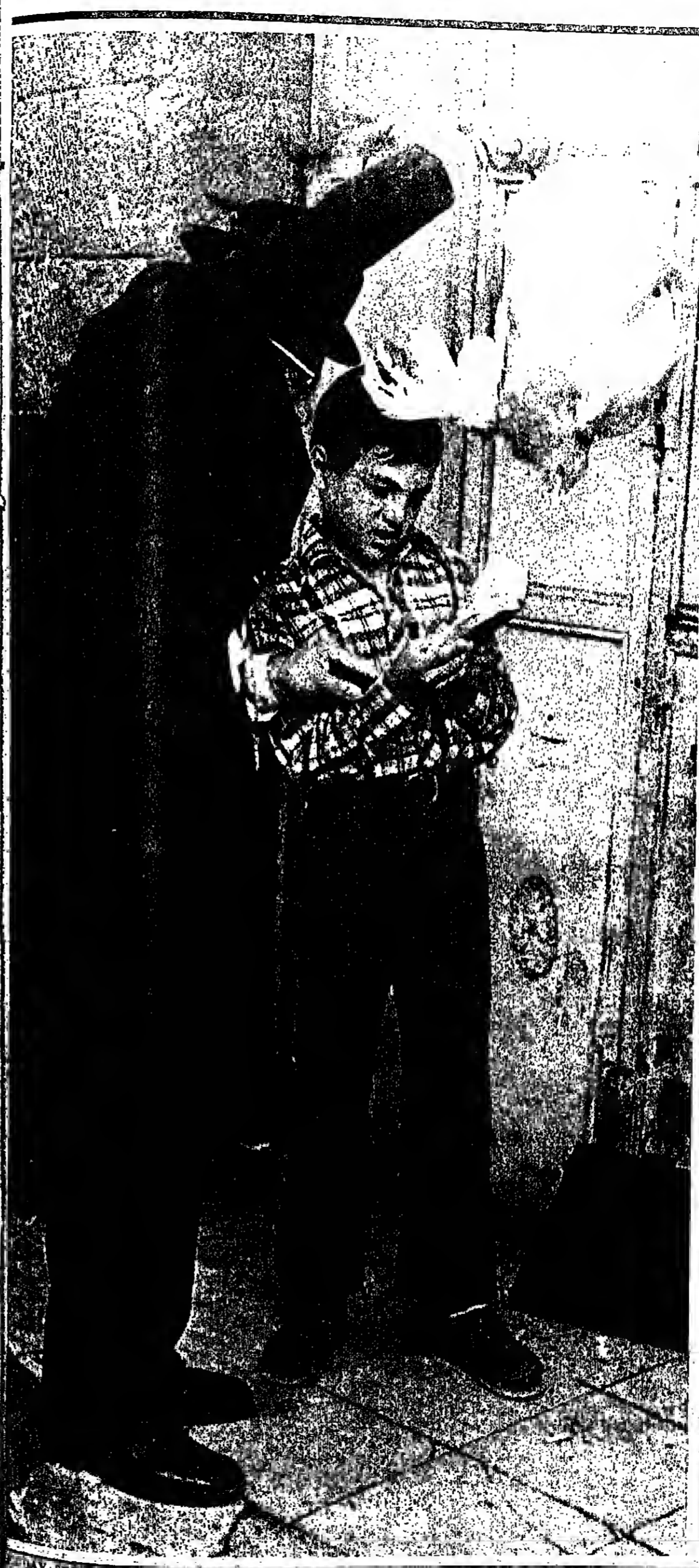
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TEL AVIV 42 GILYA ST. TEL. 5784

Visiting hours: Sat. Sept. 29, Sun., Sept. 30, Mon., Oct. 1 — closed for Yom Kippur. Tues. — Wed. 3 p.m. — 10 p.m. Thurs. 10 a.m. — 5 p.m. Fri. closed. Children under 8 years of age are not admitted. Organized tours must be pre-arranged (Tel. 03-4251911). Permanent Exhibition: The main aspects of Jewish life in the Diaspora, past and present, presented through the most modern graphic and audio-visual techniques available; slide-shows, mini cinemas, audio-visual displays, video-booths, computer terminals, etc. Temporary Exhibition Gallery: "Ghetos in Italy — Venice-Rome" Special Exhibitions: "Jews in Cuba — May 1978" Photographs by Bill Aron. "The Jews of Ethiopia" (from Oct. 3). Beth Hatefutsoth is located on the Tel Aviv University campus (Gate 2), Klausner St., Ramat Aviv. Buses: 13, 24, 26, 27, 49, 74, 78, 672.



(From top) shoppers queue up to purchase white chickens; shochet demonstrates ritual for non-religious youth; impromptu meal; crates of chickens.

The test of faith



Even if He slays me I shall not weep. The Mishna continues: "Do I or do I not look to Him expectantly? The meaning is, 'until I die I shall not abandon my innocence'" (Job 27:8). Hence, Job acted out of love.

In the same Mishna, there is also the opinion of Rabbi Yohanan ben Zekkal, who argues that Job served God out of fear, since, at the beginning of the book, there is the description: "A man of blameless and upright life, who fears God and sets his face against wrongdoing" (Job 1:8).

But the accepted opinion is that Job acted out of love, as is indicated toward the end of the text. In Tractate Sota 31, the debate is summarized by Rabbi Shimon ben Elazar: "He who acts out of love is greater than he who acts out of fear."

It is interesting that Job's fear is revealed at the beginning of the book, where the period of his good fortune and wealth is mentioned. Only after his terrible suffering comes his service through love. Men is tested by his faith, not when everything goes satisfactorily, but by his conduct in most difficult times. The basis of both love and fear is the knowledge of God's nearness, which a person cannot escape.

THE PSALMIST says: "Where can I escape from Your spirit and where can I flee from Your presence?" (Psalms 189:7). According to this verse, it is impossible for a person to hide from God. It was in this way that the Jewish people's great poets of the Middle Ages went. In "The Crown of Royalty," which some congregations read on Yom Kippur, Rabbi Shlomo Ibn Gabirol (1021-1099) writes:

"My God, if my sin is too great to bear, what will You do to Your great name? If I cannot hope for Your mercy, who else but You will have mercy on me? Therefore, even if You should kill me, I will still wait for You. If You should seek out my sin, I will flee from You and will find refuge from Your wrath in Your shadow. I will cling to the very edge of Your mercy until You have pity on me. And I will not let You go until You bless me."

In Ibn Gabirol, the relevant portion of Job appears in the form of a dialogue between God and Man, and in a positive fashion. "Therefore, if You kill me I will still hope in You." But he adds what is within us in times of great crisis: "I will flee from You to You." There are times when a person wants to flee from God. But, in the course of flight, he flees from God to Him, because the alternative is total chaos, the abyss.

The poet Emanuel of Rome (1280-1270) uses the same imagery as Ibn Gabirol: "If you slay me, God, I will hope in You; I will flee for help from You to You; I will take cover in the wings of Your love on a day of great trouble; / And from Your wrath I will flee to Your shadow. / I will have trust on the day of darkness and gloom of Your wrath; / In light by the glow of Your salvation and the oandle of Your light. / My heart is with the hearts of Your people. / They converse with You on the day of Your strength." The decisive expression in this verse is: "I flee for help from You to You."

In "Sefer Hasidim" (by Rabbi Yehuda Haseid and the circle of his disciples), the Hasidic Ashkenaz of the 12th and 13th centuries, it is said: "If afflictions come upon a person, he should reflect on how the foreman goes into battle to show their heroism when there is no escape from the sword, for they are ashamed to flee. They are wounded and slain only because of shame, and they receive no reward from their masters for dying in battle. Thus, even if He slays me, in Him will I hope, and I will worship Him without expectation of reward."

WE, TOO, wish "to overturn the platter" when we find ourselves in a serious crisis. We wish to reject everything, to rebel against Divine Providence, to spoil and wreck all the accepted norms. We, too, would want to flee from God when our world turns dark.

But, in such a time of crisis, when we feel "the Hiding of the Face" and, in the words of Martin Buber, "the Eclipse of God," we gain strength. Our faith increases and under no condition do we want to live without God. This gives us the power to examine our tragedy, to interpret it, and to surmount it. In such a critical time, we say: Perhaps the ways of God are unknown to us, God has deserted us for a while, but we cannot say that God does not exist. We will not do the work of Satan. Through our faith, in the words of Ibn Gabirol and Emanuel of Rome, we flee from Him to Him.

That is how I understand that man of the spirit who dwells in our midst in Jerusalem, whose motto is "Your walls are always before me." (Isalah 40:18). I refer to Professor André Neher, a faithful and devoted Jew, whose Judaism, together with all this, embraces the world. As a native of France, he experienced "out of his own flesh" the persecution of the Jews during World War II.

Neher protested with profound penetration against God's hiding His Face, from the Biblical silence to Auschwitz and Hiroshima. Concerning his book, The Hiding of the Face, he says: "In my book I attempted to summarize how one hears the voice of God, not only from the events of the days, but also from the events of the nights, when the lights are eclipsed. God is silent, so to speak, and He does not respond to His seekers in times of the Hiding of the Face and the altering of prophecy, in times of terrible hatred."

It is worth ending with the following sentences from Neher's book: "The theological obstacle before which the Jewish people stand is the horror of Auschwitz, which is not to merely believe, but rather, to pray, to merely hope, but, rather, to create the faith, the prayer and the hope as a flowing end quantum spring, out of the continuous dialogue between absurdity and meaning. Only against this background, based on the daily experience, in their times, of Israel's prophets, can Man, our temporary Man, perhaps arrive at experiences of the Hidden Face and Silence. It is this category of experiences that Abraham at the Altar of Binding and Job in his suffering underwent — experiences by which the 'Martyrs of Silence' (the idiom of Uri Zvi Greenberg) were tested in Auschwitz, and the experiences in confronting the No of the Divine Ego, the Yes of the human ego, 'Einen — here, I am.'" (Translated by David Polak). The author is a rabbi and leader of the Movement for Progressive Judaism in Israel. His son Adam was killed in action during the War of Attrition. Second son, Gideon, fell in the Kippur War.

Faith and scepticism

THE WANDERING Jew kept looking for a place to settle in Europe, yet never found what he sought, because the bigotry of the native born and his own ineluctable mystic identity combined to prevent his ever feeling really at home anywhere. The Jew was inevitably regarded as an outsider or interloper in genteel company, a creative yet disruptive guest of the status quo, attempting to raise himself into positions of wealth, privilege and respect and simultaneously helping to strengthen true humanity while abetting the destruction of all that is false.

Despite the progress of European civilization, the underlying conflict between the Jew and the dominant society was never fully resolved until the Holocaust left only a remnant of survivors. Until the end of the 18th century, all Jews were regarded as one dispersed nation. In Europe, Jewish society crossed national borders in matters of money, marriage and Torah study, connecting Jews of separate villages from England to Russia.

However, after the transformation of European society inspired by Rationalist philosophy, many Jews in France, England, Holland or Germany, identified themselves more positively with their country of residence than with their Jewish ancestry.

The process may be called naturalization, assimilation or emancipation. It is the latter term that is preferred by the author of the book. The Jew, despite claims of historical objectivity, displays a certain optimism against those who cling blindly to tradition. And, he emphasizes, of all the peoples of Europe, it was the Jews who went through the greatest changes in the modernization process, partly just because they were coming out of a rigid background of ancient dogma.

The French Revolution and its aftermath created opportunities for Jews which had been previously proscribed by law. Yet modernization rarely broke down the Jew's exclusive family ties and adamant resistance to religious conversion. In the end, the Jew was characterized not only by his faith but by his scepticism as well.

MOST GENTILES considered the Jew cursed for killing Jesus and, in fact, the Jew's ultimate refusal to accept conversion was the cornerstone of his separation from the European majority. No matter how far an individual removed himself from custom or conviction, the Jew rarely stopped feeling like a stranger in

agnostic, the Jew worked for a society where true merit ruled and justice prevailed.

THE ROLE Jews played in the birth of Western Rationalism was only one thesis in the deeper dialectic through all the generations of exile. Although most of them gave up on the ancient Messianic prophecies after the great disappointment of Shabbetai Zvi, Jews kept striving for a different world from the one that modern nationalism developed.

Katz seems to doubt the inner purpose of the Jews in the countries of their dispersal and overlooks, with cold scientific detachment, the value of the religion of the Bible and the Talmud. Reading his work, one might conclude that their real mission was to hustle the Europeans out of all their money, in the name of liberty, fraternity and equality. Yet if freedom led back to dissolution of tradition as illusory, then perhaps only willing acceptance of the Holy Law can liberate the Jewish soul.

The inviolable authority of the Scriptures was well appreciated by Mosea Mendelssohn, the leading exponent of a European education, though many of his followers forgot, or wished to avoid, the full responsibility of being a Jew. During the period 1770-1870, the Jew first moved out of the ghetto for good. In the consequent interplay of historical forces, he had to struggle with the prejudice against him as well as with his own sense of alienation. The spread of the rationalist Enlightenment extended the exile to its furthest extent, weakening the Jew's special identity until he practically lost his will to resist

James A. Lewin

Terrible swift sword

THIS BEAUTIFULLY produced and well-written book leaves one wondering: To what extent can the Bible and the few relevant archaeological discoveries made serve as sufficient and persuasive sources of accurate history.

Benny Morris

BATTLES OF THE BIBLE by Haim Herzog and Mordechai Gichon. Tel Aviv, Steimatzky's Agency, 247 pp., \$7.95.

they state, regarding the Ahabian coalition of 80-85,000 facing Sbalmaneser's invading Assyrian army in 852 BC, that "only nineteenth century armies were able to deploy larger forces for a concerted effort." Which is of course untrue. The Perelans, the Greeks and the Romans all at various times deployed armies as large or larger — the authors themselves mention the Romans' 85,000 at Cannae.

THE EFFORT by the authors to force historical parallels, is unremitting, occasionally tiresome, and sometimes misleading. They write: "(The Beit-Horon) pass... was taken by the British 90th Division under General Alsinby ad-

Fannie Steinberg's memories

the prevailing one-dimensional mind of the modern state. One may even contend that the desire for an enlightened European revision of Judaism induced Jewish self-hatred which encouraged Hitlerism.

The hope of Rationalism was based on the concept of an ever-improving development of civilization, but history, in the image of the poet Yeats, turns on its axis in spiralling gyres. Despite the wonders of modern science, the mind cannot exist without the foundation of the heart.

Curiously, Professor Katz skirts around the inspiration within Judaism of the Beal Shem Tov and his disciples during the second half of the 18th century, apparently because the eternal rebirth of spirituality doesn't jibe with his preconceptions about the nature of progress.

HOWEVER, those Jews who had a practical nose for which way the wind was blowing in Europe, got away to America, where modern emancipation had the most possible meaning, as reflected by the other two books here under review. Unfortunately, the works of Measrs. Mitchell and Goldberg mainly reveal the emptiness of the American promise. They are both almost superfluous products of the compulsive urge of American ambition and need to impress.

Mishpokke is a heavy-handed sociological inquiry by a gentile of the organization of Jewish clans in New York City. The work is saved from being boring by a gracious sense of humour, recording cousins quarrelling over whether or not to eat non-kosher food in the urban anonymity of the contemporary metropolis and being held back by family pressure.

Family pressure may also have had something to do with M. Hirsch Goldberg's Jewish version of Ripley's Believe It Or Not. It seems to be the kind of book written to amaze your mother-in-law. However, as such, it succeeds admirably. Mr. Goldberg produces very readable, entertaining and often fascinating prose and he emanates positive human goodness. He seems like an interesting example of what Professor Katz calls the enlightened Jew. And where Mishpokke shows us how the Jewish family reacts defensively group designated by the publisher. And so we have a brutality of the pogrom is graphically delineated by the author. Although some might consider the subject a bit too forthcoming for a young reader, the book's flow rests elsewhere. Steinberg's ingenious and unsophisticated portrayal of the characters is far better suited for the 5-9 age group, as are the naive charcoal drawings that pepper the book. The theme, however, is certainly better suited for the age group designated by the publisher. And so we have a buyers to read the story themselves and then decide whether their children can cope with the theme in a child-orientated literary setting.

BIRTHDAY IN KISHINEV by Fannie Steinberg. Illustrated by Luba Hantschak. Pennsylvania, The Jewish Publication Society, 80 pp., \$5.95.

Lynn Sharon

ACCORDING to the publishers, this book is for the 9-14-year-old age group. It is a longish short-story, written with the artless charm of a talented octogenarian turned writer.

Fannie Steinberg fled to the U.S. with her family after the infamous Kishinev pogrom of 1903. After working as a teacher and reactor, she returned to Rutgers University to attend the senior citizens' creative writing course and started her new career. In writing this tale she drew on her own memories and those of her family.

The story begins with Sarah's 12th birthday party, which is set against the smouldering violence of the Kishinev pogrom. At first we are caught up in Sarah's excitement as she and her mother prepare for her "Jewish coming-of-age party."

Unbeknownst to the pig-tailed heroine, her parents have invited the prospective mechatanism to the party to look over their blossoming daughter. When Sarah discovers this, she accepts it all philosophically, and even conjures up romantic fantasies of her life as the bride of the handsome husband she will meet for the first time under the huppah.

But her joy is short-lived. The brutality of the pogrom is graphically delineated by the author. Although some might consider the subject a bit too forthcoming for a young reader, the book's flow rests elsewhere. Steinberg's ingenious and unsophisticated portrayal of the characters is far better suited for the 5-9 age group, as are the naive charcoal drawings that pepper the book. The theme, however, is certainly better suited for the age group designated by the publisher. And so we have a buyers to read the story themselves and then decide whether their children can cope with the theme in a child-orientated literary setting.

Radar Hill, Bidou and Nebi Samuel before turning towards Tel el-Ful, Ramallah and Givat Hamivtar; a very small and unimportant unit took the Latrun-Beit-Horon road and it had no effect on the capture of Jerusalem.

The book also has a number of unfortunate illustrations. A map of Joshua's AI campaign purports to show an Israeli advance from Gibson westwards towards AI whereas AI lay, by all accounts, to the east of Gibson. And a double-spread is captioned: "The Judean hill homeland of the Maccabee(s)"; but the photograph is clearly of the Judean Desert and not of the Judean Hills or the Mod'in area.

Despite its faults, this is an attractive and readable book, which affords the layman a great deal of knowledge about Biblical military history.

THE HOLY DAY season from Rosh Hashana through Shemini Atzeret constitutes a complete cycle. For one who stands aside and is insensitive to Judaism, it would appear contradictory that sorrow and joy are mingled in these holidays.

But that is Judaism. For generations, every joy among us is marked with sorrow, and, to the contrary, joy is a corrective for sorrow.

Thus, in addition to prayers that have profound universal, religious and moral value, the Rosh Hashana and Yom Kippur mahzorim also contain the prayer, "Unetaneh Tokef," which evokes the fate of every one of us. The words, "Who will live and who will die, who in the fullness of his time and who prematurely, who by water, who by fire, who by sword, who by a wild beast, who by famine, who by thirst, who by storm, who by plague, who by strangling, who by stoning," are not mere words, but part of bitter reality.

Concerning the Holy Days it is said that even Yom Kippur, despite its five afflictions, is "the Sabbath of Sabbaths." The mahzor appropriately uses such expressions as, "Joy to Your land and rejoicing to Your city," or "The righteous will see and rejoice, and the plow shall rejoice with singing."

However, traditional practice has placed the Yizkor Memorial Prayer at the very centre of this service. I believe that no other people has such a shattering prayer. Yizkor is recited not only on Yom Kippur, but also during the national historical and nature holidays: on the seventh day of Pessah, on Shavuot and on Shemini Atzeret.

IN ADDRESSING myself to the apparent contradiction, I shall turn to the Talmud. In Mishna Berachot 5:1 it is said: "One rises for prayer only in a serious attitude."

Moses Cyrus Weller

the nation's cause. However, when we recite the Yizkor, the issue of faith takes precedence. Where can a person find the strength to believe under such difficult conditions?

My response as to whence my faith flows comes from Job, our literature's symbol of terrible suffering. Despite all the suffering, Job (Job) did not turn into (God's) oyev (enemy).

In Traotet Bava Betra 16, there are two columns dealing with the principles in the story of Job. The Gemara says that even though Job wanted to "overturn the platter" (Rashi says that this means to uproot all reverence, since he reviled and abused), nevertheless "Job did not turn into an oyev."

In Job 18:18, we read: "Even if He should slay me I will not trust in Him, but I will argue my ways before Him." The obvious translation of this verse is in accordance with the actual text: "Even if God should destroy me, nevertheless, I will not hope in Him, but I will continue to insist on my righteousness and to argue that I am innocent." But the oral rendition of the text is: "In Him I will trust."

This has been accepted by our people as: "Even if God should destroy me, I shall still wait expectantly for Him, but despite this I shall continue to argue with Him concerning my righteousnesses."

THE TALMUDIC Sages deal with this matter in Mishna 8:5. They wished to clarify whether Job served God through love or from a lower level, fear. To make their point, they adduce proofs from verses in the Book of Job itself, and so it is said: "Yahoshua ben Horkamos teaches that Job served God only from love, as it is said:

I SHALL ALLOW myself to reveal a measure of my inner feelings. Even one of my sons has asked me where I find the strength to



At left: "Still Life with Fish," oil on canvas, 1949. At right: "Kroano," 1970, Panda oil pastels on paper. Below: the artist, Zvi Mairovich, whose memorial show is now being presented at the Tel Aviv Museum.



MAIROVICH: SAGA OF AN ARTIST

Gil Goldfine reviews the Tel Aviv Museum's retrospective memorial show of works by the late Israeli artist Zvi Mairovich and finds that the artist's last works were his best.

IN A very straightforward, rather conservative, manner, the Tel Aviv Museum has mounted a comprehensive exhibition of 110 oils, gouaches and mixed media paintings by the late Israeli artist ZVI MAIROVICH.

Essentially, Mairovich's career followed the ideal of mid-20th century art, progressing from one period to the next in an (intuitive-ly) measured pattern, beginning with reductive configurations in the late '30s and culminating in a lyrical abstract style 40 years later.

LAST DECADE
It was not until the last 10 years of his life that Mairovich created very personal and truly unique pictures. The "Panda series" (mixed-media consisting of oils, oil pastels, and graphite on paper) were begun in 1966 and stand as his culminating achievement; as a symbol of the Mairovich "syndrome" in Israeli art.

Prior to this period, Mairovich's oils and gouaches were painted with a great deal of conviction, but were not always able to "speak to the inner soul" as do the "Pandas."

BORN IN POLAND
Born in Kroano, Poland, Mairovich studied in Berlin until 1933. One can assume he absorbed the visual precepts of expressionist art, signs of which are consistently evident in his sutured oeuvre, starting with early still-

life interiors and figurative canvases. These pictures are characterized by a flattened, upended view of the subject, by compressed space and a use of pure colours pronounced by broadly painted, uneven, black contours and highlights. Coupled to bold drawing and unstable compositional effects these traits carried in them the seeds of the semi-abstract style that emerged in the mid '50s.

DERIVED FROM NATURE
THE ABSTRACTIONS of Mairovich's middle period lead on to nature as their source of inspiration. They maintain, however, the ebullient palette touched with black, expressive variations on the dynamic structure of natural landscapes.

As a group they achieve an abstract-expressionist crescendo, exploding in all directions in a de Staël-Gottlieb-Riopelle fashion. From a decidedly horizontal format, fragments, bands and bars of brushed and knifed pigment crash into vertical motion, forging a piston-like conflict between two opposing fields, one solid, the other atmospheric.

"In front of the Dead Sea" and "Mitspeh Rimon" are pictures that embrace this concept. But too often Mairovich became overtly methodical, producing unimaginative compositions that negate those "inner elements" he sought to capture.

When Mairovich discovered Panda oil pastels, he escaped the rigidity that had begun to hem in his large, crusty abstractions. This new path led to delicate linear draughtsmanship.

The master teacher Nicolaidis noted in his book on how to draw that the artist must perceive and render the apple from its core in

order eventually to understand its contour. In many respects the Panda pictures adhere to this precept. Determined to keep his identification with nature, the artist covered one metre-square sheets of paper with endless scribbles, scratches and thread-like tributaries until they coagulated into full-bodied shapes and volumes that reflected dense underbrush and microscopic growth.

But because the images were created from a kaleidoscopic weave of lines, the fields of colour maintain a lyrical surface fluidly shimmering across the overcast grey surface.

Sometimes it seems as if Mairovich was trying to illustrate organisms oscillating for the purpose of latching on to other living things in order to establish a dynamic relationship. Then one reacts to large blank areas of white paper as if they were breaks in the cloud cover passing the horizon, offering visual relief from a precarious constellation of warring plastic forces.

SPECIAL COLOUR
Mairovich chose a vivid, special, colour scheme for his Panda paintings. Built around major sections of grey, grey-green, pink, charcoal and violet, an occasional scrawl of orange, deep blue or red is inserted to spark the composition into life.

One can genuinely feel the dialogue that grew between Mairovich and his art during the last seven years of his life. The Pandas contain a broad range of imaginary references; an imaginary reference; an obvious mediocrity of action, an obvious desire to create, and every field that could only be activated by the devotion of a dedicated artist.

(Tel Aviv Museum, King Saul Blvd.) Through November. □



JOSE GUADALUPE POSADA: the "Calavera (skull) of Huerta"; and, at left, the "Calavera of a Revolutionary", two satirical relief etchings from the show of Posada's work now at the Israel Museum. Posada died in 1913.

DEATH IN MEXICO

Meir Ronnen

JOSE GUADALUPE POSADA (1882-1913) a famed Mexican illustrator who was a pioneer of social comment in his country, was also the founder of a distinctively Mexican style, as can be seen from a show of his etchings and original handbills now at the Israel Museum. The notes accompanying the show also claim that he was a forerunner of, and source of inspiration for, the great Mexican muralists like Rivera and Orozco. Unlike Orozco or Siqueiros, however, he was less a political artist than one with a firm social conscience, attacking the personalties or party issues. While working as a news illustrator he also tried to make the more aware of their plight: he attacked poverty and the rich land owners. Despite the crusading nature of his work, he was no mere propagandist but a very fine artist with a complete mastery of etching and fledgling lithographic techniques.

Posada was born in Aguascalientes in central Mexico where he attended a local academy and served an apprenticeship with Pedrozo, a pioneer lithographer with political views. When Pedrozo was forced to leave town, Posada followed him to another province. Posada did not move to Mexico City until 1888, during the heyday of dictator Porfirio Diaz. Two years later he joined the staff of publisher Antonio Vaneaga Arroyo, with whom he was to remain until his death; the works in this show date from that period.

Arroyo published *Hojas Callejeras* handbills and gazettes containing sensational news items, accompanied by Posada's dramatic and explicit illustrations, and occasionally by a poem. As can be seen here, they dealt with executions by firing squads, political events, catastrophes, miracles and even the birth of freaks, some with two heads or four legs.

Posada also dealt with events closer to the 1903 revolution itself: battles, street-fighting and skirmishes between revolutionaries and Federal forces, the latter generally being depicted armed with early Hotchkiss machine guns. One scene depicts rebels firing on troops from the grandstands of a bull ring. Posada was not always an eyewitness to these events; his depictions are formalized, but this is also what lifts them well above mere reportage.

There is also an interesting rendering of a troop of pro-government militia made up of wealthy ranchers wearing the embroidered vaquero riding dress that has its origins in Andalusia. Perhaps for diplomatic reasons, Posada occasionally presented Diaz in a positive light, but he always praised Madero, the leader of the opposition, as a hero. Madero was killed by the traitor Huerta just a fortnight after Posada's death. Posada had already summed up Huerta, however; there is a work here depicting Huerta as a poisonous spider with a skull for a head.

Posada was famous for his use of skulls or calaveras: he often drew the rich and the young as skeletons or as having skulls for heads. As in medieval morality plays, the skull was a symbol of the "grat equalizer" and of the transient nature of life as emphasized by the Church, though Posada was not a religious crusader; his black humour simply existed to remind everyone that all were equal under the sod.

"Skeletons and Satanic death figures are, of course, an integral part of folk tradition in Catholic Mexico; millions of skeletons still appear in the streets on the "Day of the Dead." Posada's great achievement was to fuse Western academic art traditions with the folk culture of his own country, opening a direct channel to the feelings of his vast and often naive audience.

In this, Posada was helped by the nature of his medium. He began as a realist lithographer, but he soon dropped refined draw-

ing in favour of the tougher, more dramatic black and white effects achieved through engraving. He at first made woodcuts but as printing demands rose he tried a variety of metal plates, always looking for quicker techniques. From 1895 he made rapid relief etchings by drawing on zinc plates with acid-resistant varnish. The rest of the plate was etched away, leaving the varnished areas to be printed in bold blacks, as with a woodcut, though the relief etchings were much more fluid and lively and enabled him to render fine details. Posada's output was phenomenal: he left some 20,000 works behind him.

This is a show well worth seeing. It is in the Museum's library foyer. □



Alexander Putov: detail (Timart Gallery, Jerusalem).

ALEXANDER PUTOV is a graduate of the Moscow Institute of Architecture who came here in 1978. In Moscow he had studied painting with Schwartzman and also made a name as an illustrator. He has exhibited all over Israel since, but his latest show, the first in the Capital in three years, is rather a disappointment. Nearly all the oils (on paper, board and canvas) contain linear illustrative figure with tragedy and sadness written into too obviously at their faces and suffer from the same lack of organization as the few near-abstractions. Putov, like most Russian artists escaped to the West, still suffers from the Rip Van Winkle syndrome resulting from 50 years of artistic suppression in Russia. He has yet to find a style and a discipline more suited to our times. More's the pity, as canvas No. 19 shows great sensitivity of handling. (Timart Gallery, 19 Palmach, J'lem.) 5-7 p.m. Sat. 11-1. 6-8 p.m. TH Oct. 12.



Zvi Mairovich: "Jesus in a Prayer Shawl," 1981, oil on canvas.

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Tours of the Weizmann House are held daily every half hour from 9.30 to 3.30 p.m., and between 9.00 a.m. and noon on Fridays. There is a nominal fee for admission to the Weizmann House.

For tours of the Weizmann House please book in advance by contacting the Visitor's Section of Yod Weizmann, Tel. 06-83280, 06-83225.

THE WEIZMANN INSTITUTE AND THE WEIZMANN HOUSE will be closed on the Sabbath and on Sept. 30, Oct. 1, 5-7, 11-13.

Israel Theatres

The Cameri Theatre
Tomorrow, Sept. 28; Thur., Oct. 4
CHAPTER TWO
Final performances
Kfar Tavor, Oct. 4
DEATH OF A SALESMAN
Oct. 1, 2
RUBBER MERCHANTS
Tavvia, final performances
Oct. 4, 13

Habima
THE DYBBUK
Tomorrow, Sept. 29 at 8.30 p.m.
Oct. 1 at 8.00 p.m.
Oct. 2 at 8.30 p.m.
SHADOW BOX
Tomorrow, Sept. 29 at 8.30 p.m.
Oct. 1 at 8.00 p.m.
Oct. 2 at 8.30 p.m.

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My fair Dizengoff

THE PLANNERS of Dizengoff Centre promised us "happenings" in the air-conditioned shopping mall in the heart of Tel Aviv. They are beginning to happen.

It happens every Thursday that there is a Flower Fair, planned and operated entirely by Katz Flowers, a veteran florist with branches in Tel Aviv and Jerusalem. A lower level of the mall has been converted into a replica of historic Little Tel Aviv, so artfully that I was amazed to learn it had been constructed by two of the chain's owner-managers, Hagi Katz and his brother-in-law Yerah Perlman, and not by professional designers.

A weather-controlled, simulated outdoor market is a florist's dream, says Perlman, and because they have managed to establish these conditions, they can display a vast array of blooms and plants non-stop from 4:00 to 10:00 p.m. on market days. In winter, the mall will be heated.

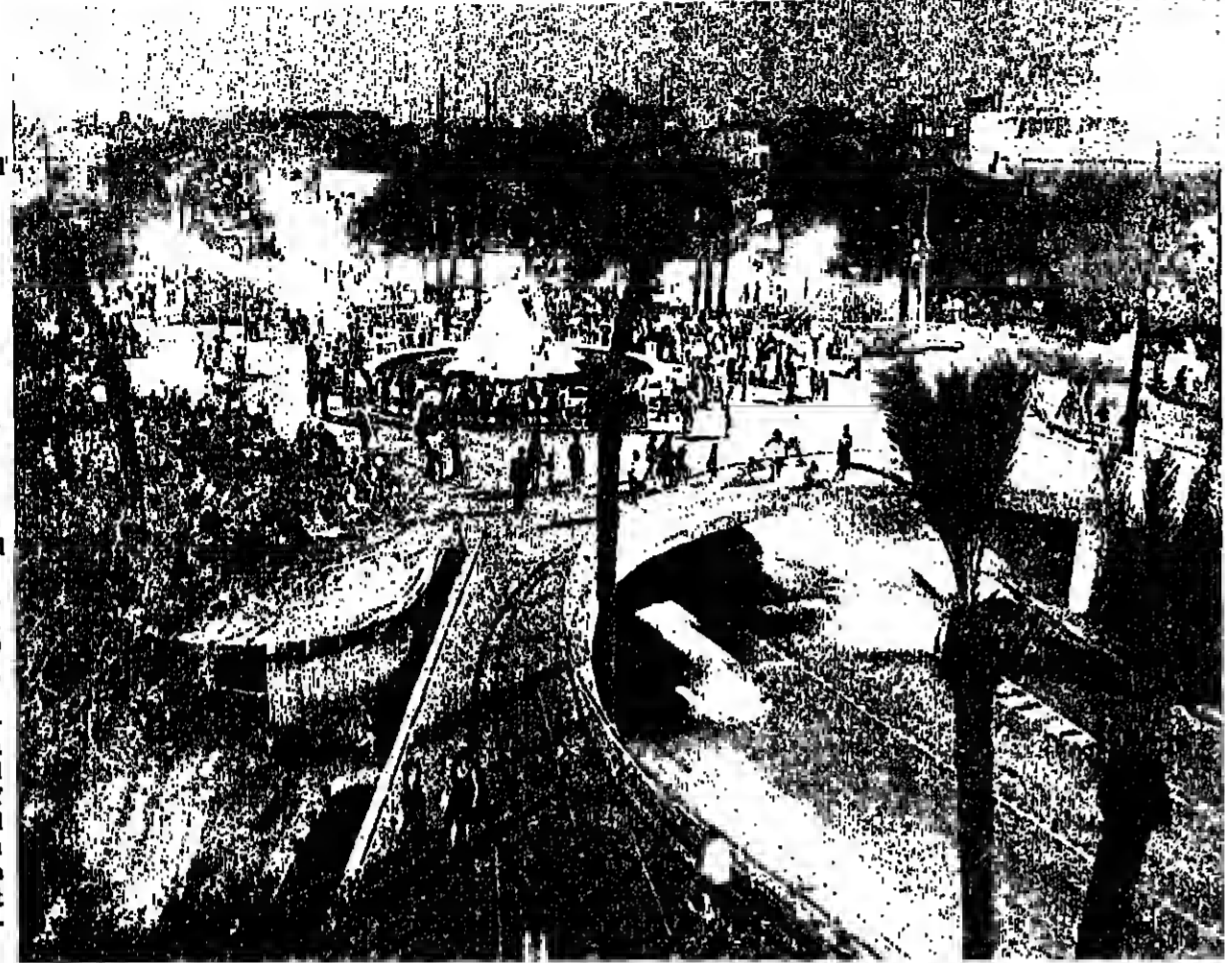
The Tel Aviv decor notwithstanding, one hint expects Eliza Doolittle to come ambling around a corner with her basket of violets. There is background music, and paper cups of Adom Alik wine are handed out free to passersby. Mayor Shlomo Lohat has lent his patronage to the project.

When I mentioned "Katz Flowers" in my office, a colleague commented that the chain is "the most expensive in town." Perlman does not deny this as regards the shops themselves, but says it is not true of the market. "Our shops are perhaps 10 or 12 per cent more expensive than our competitors," he admits, but explains that this is due to "our special services" — renowned floral arrangements and delivery in air-conditioned vehicles.

At its Thursday market-on-the-mall, Katz undersells its own shops by an average 20 to 30 per cent, says Perlman. This does not make it as cheap for out-towners as Tel Aviv's retail open-air markets. Still, prices seem reasonable enough — and even on the low side — for North Tel Aviv. This day it opened, a spray of crysanthemums was going for IL30 or IL45, depending on size, while seven roses cost IL80. During the same week, small bunches of crysanthemums were costing IL15 in the outdoor Carmel Market, and roses, IL10.

Even more impressive than the cut flowers, however, is the imaginative variety of houseplants. There are spice plants (oregano, marjoram, rosemary, etc.) for the kitchen balcony at IL80 per pot. There are "grow your own" exotic trees, from IL35. There are plants in glass bottles which grow from their own perspiration, without watering, at IL250. The many plants growing in ceramic pots without soil (the hydroponic system) dispense with the need for a "plant sitter" if you go away for less than three weeks. They may also interest people observing the current *Shmita* sabbatical year. You can even buy a relatively rare potted *Gloriosa Rothschildiana*, the lily developed in Baron Edmund de Rothschild's gardens.

Katz can undersell itself at the Flower Fair because the usual frills are omitted. It is self-service, wrappings are simple,



(Leiser Millman)

there is no home delivery and no credit.

A DIZENGOFF Centre happening of a very different kind takes place every evening and some late afternoons in a new restaurant behind the Hamashbir department store called Studio 601. Here you can watch full-length, recent colour movies on video taps, projected on two TV screens plus a larger pull-down screen. The screens are not in the main dining room, but upstairs in the bar, which serves drinks, snacks — and popcorn.

You pay for what you consume; there is no charge for the films. So far they seem to be screened on a sort of customer-demand basis, but later there will be a pre-announced schedule, says manager Amir (Bombs) Hochenberg. About four films are on hand each week, and recent offerings included *Superman*, *Jaws 2*, and *Midnight Cowboy*. Studio 601 opens at 10 a.m. and closes well after midnight. The restaurant, which is not kosher, has a French chef.

SO MANY of the recently-opened shops specialize in imported goods that the stroller in Dizengoff Centre can get the feeling of the whole thing is "happening" somewhere abroad. You can eat Mexican food (at "El Sombbrero"), buy a Chinese cooking wok (at "First Class"), luxuriate in foreign cosmetics (at "Total Woman"), and so forth.

There have even been complaints about the non-Hebrew name "Dizengoff Centre," so far used in all languages. At present, it also uses a Hebrew alternative, *Lev Tel Aviv* ("Heart of Tel Aviv"). The final name is yet to be determined, perhaps by public competition, says Arlen Pils of the Pils Corporation, which conceived and constructed the project. This far

MARKETING WITH MARTHA

mal opening is slated for early 1980, when most of the building will be complete, except for a pair of skyscrapers to be added later. When everything is finished, one will be able to stroll through the entire gently-sloping mall in a huge circular route, which goes right to the top levels on one side of Dizengoff, across the pair of connecting bridges, and down the ramps on the other side — all without going out of doors. Wheelchairs and baby carriages should be able to manage this slope, which has a gradient of 8 to 8.5 per cent. At present, there are too many construction barriers, and even the escalators work only sporadically.

A number of established Israeli firms have moved into Dizengoff Centre — Hamsahbir Lashchan, Alaska, Amisragas, Electra, Elite, Beged-Or, Folgat, to mention only a few. Our jaded local eyes, however, are apt to be drawn toward the more exciting-looking import shops.

Across from Studio 601 is a shop called "La Bella," which imports from Paris all sorts of handbags (but not the saddles its name implies). They range from a modest IL200 for silky evening bags for young girls to IL6,000 for crocodile pocketbooks. French pocketbooks of another sort can be found next door at the "Librairie du Foyer," a veteran importer of French literature ranging from expensive art volumes to cheap novels. Because it represents the import agent directly, the shop sells at discount prices and will order virtually any French-language book not in stock.

In the same row of shops is a stunning display of hand-crafted

TWO SHOPS of imported antique furniture, one of French, the other of English origin, are near neighbours on the mall, separated by the "Total Woman" beauty salon.

The furniture at "Domina," the French-style shop, is meticulously restored and upholstered that it looks almost new. One of the three partners told me they prowl the auctions at bankrupt palaces and hotels, and then have the pieces restored by experts here in Israel. The results are very elegant — and so are most of the prices, but not necessarily higher than those of new imported furniture: our customs tariffs make no distinction between new and old or antique furniture.

At Domina, for instance, I saw a newly-upholstered Louis XV style five-piece salon suite, said to be 100 years old, priced at IL6,000. A large walnut coffee table, cut down from an antique dining table, was IL18,000.

The shop displays a Renaissance-style dining-room set, including two huge buffets, said to be 180 years old. It requires a very special home to accommodate it all; as for price, my host at Domina said, "I'd rather you didn't ask."

Among the pieces available are an upright architect's table in walnut, and an old-fashioned, straight-backed executive's chair, deliberately designed so that the boss was required to sit directly facing his client — and be brief.

"Antiques 101" is the new venture of former career officer, Guy Bar-Kochba. I assumed the name indicated all the goods were genuine antiques — that is to say, over 100 years old. But he clarified that both because it was his first commando unit number and because his was the first battle to reach Km. 101 in the Yom Kippur War.

A long-time collector of English antiques, Bar-Kochba claims he can undersell his competitors because he does not buy in London but sources the British countryside from Scotland to Brighton. Most of his pieces are Victorian, L.L. from 1837 to the turn of the century.

Admirers of fine old desks and glass-doored china cabinets will have a lot to admire at 101. The proprietor insists his prices are no higher than what is asked for similar items in brand-new modern furniture. He has antique secretaire-typis desks for around IL20,000 — just about the price of a new, imported secretaire at "First Class," on an upper-level of the mall.

At 101, the pieces look older than at Domina, because they have been less thoroughly refinished, but probably aren't. Customers who want to re-upholster shabby chairs can choose the fabrics themselves. My choice for a conversation-piece at 101 would be the 50-year-old cabinet radio-gramophone, in working order, for about IL7,000, or a pair of old-fashioned wooden commodes, IL5,000 that could be used as a plant holder. But if you want a genuine porcelain chamber set, such as it would normally have had, or a pitcher-and-bowl wash set, these are available too. *Martha Meibohm*

The Weekend Dry Bones

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NEXT WEEK: THE TRUTH ABOUT MUAMMAR GADDAFI?

DDBIE the DOG